

The School Musician



Chadron Park Nat'l Band Camp.
Chadron, Nebraska — August, 1944
Story on Page 20

X November
1944

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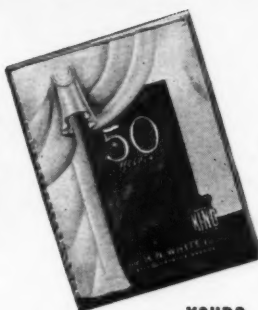
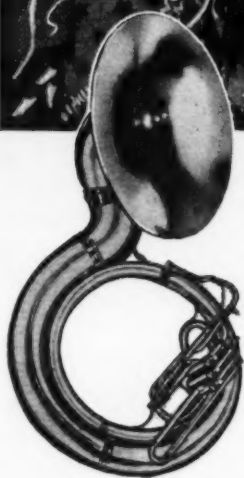
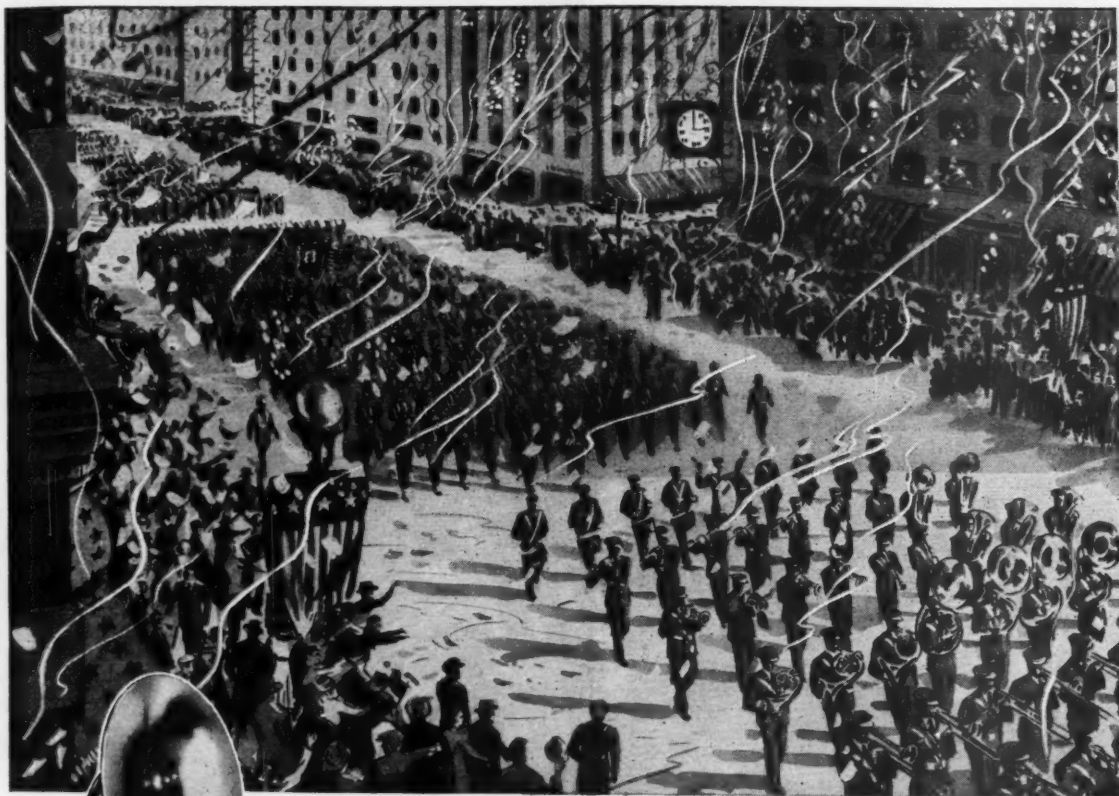
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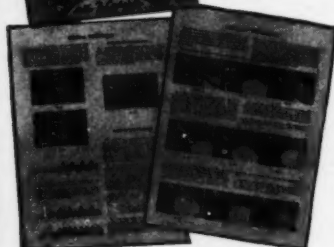
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The School Musician

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Saga of the MARCH King

● JOHN PHILIP SOUSA! What a name to conjure with! Foremost writer of military marches, composer of comic operas and tuneful concert band suites, author of unique musical novels, superb rifleman at trap shoots, the friend of kings, presidents, business magnates, beloved by multitudes everywhere—he lives forever in history.

Sousa was born beneath the shadow of Old Christ Church in Washington, D. C., on November 6, 1854. His father, a Portuguese emigrant, was a fine trombonist of the U. S. Marine Band. Legend relates that the family name was "So" and that Antonio So's baggage on ship while crossing the Atlantic Ocean was marked "Antonio So, U. S. A." This is mere legend.

Young John studied the violin and several brass instruments. At 13, he joined the Marine Band. In 1876 he was concertmaster of the Jacques Offenbach Orchestra at the Philadelphia Centennial Exhibition. In 1880 he became conductor of the Marine Band.

In 1892 he resigned and founded his own band. The death of P. S. Gilmore opened the way for Sousa's Band to appear at the World's Columbian Exposition in Chicago (1893). A dozen or so of Gilmore's finest artists joined the new ensemble, giving Sousa a marvellous array of talent.

Sousa was the most widely travelled bandmaster of all time. For nearly 40 years his band made annual tours of the United States, Canada and Mexico. Gilmore's Band toured 7 European nations in 1878. Sousa's Band made 4 European tours (1900-01-03-05) and a complete trip around the globe

in 1911. Sousa himself financed all of his tours.

Sousa's Band drew great crowds at all the leading expositions and high-class resorts. His "King Cotton March" was a sensation at Atlanta in 1895. His band held its own with the famed Garde Republicaine Bande at Paris in 1900, where it officially represented our government.

The Sousa Band which first toured Europe in 1900 included the foremost group of artists ever assembled at once beneath the March King's baton. Herbert L. Clarke, Walter B. Rogers (cornet); Arthur Pryor (trombone and assistant director); Simone Mantia (euphonium); Anton Horner (French horn); Marshall Lufsky, Darius A. Lyons (flute); Louis Christie (clarinet); Jean Moremans (saxophone); Herman Conrad, Luca Del Negro (tuba); Thomas Mills (tympani and bells)—this was indeed a "super band."

The immortal Jules Levy, Jules Arban, William Paris Chambers, Ernst Albert Couturier, John Hazel, Bohumir Kryl, etc., were all virtuosos of the first water. Yet no cornetist has ever displayed the well-nigh incredible composite talent owned by Herbert L. Clarke in his prime.

Where is the artist today who can occupy first chair in concert band, perform his share of "business" without stint, render difficult solos each

From Out of the Past, By

Curtis H. Larkin

day (matinee and night) for weeks at a stretch, and attain high E-flat, E, F, and G with extremely rare breaks? Yet Clarke did so repeatedly for 20 years. Bear in mind the strain of sleeping-car travel he underwent. He was the literal "Caruso of the Cornet." His tones were beautiful and of a penetrating quality; his endurance was phenomenal; his all-round ability has never been equalled. Sousa credited him with an "impeccable technic."

Arthur Pryor was the world's champion trombone soloist. At 6, he studied piano, violin, and cornet. He never had a trombone until a tramp printer left an old battered but blowable instrument with Pryor, Sr. in payment of a debt. Lacking a teacher, young Arthur picked up only 2 positions on the slide. He learned from a champion pool player that there were 7—and found them.

Pryor joined Liberati's Band at Kansas City, Mo., in 1886. At 20, he became conductor of the Stanley Opera Company in Denver. When Sousa sent for the "Trombone Wizard of the Corn States," little did he dream that the youngster destined to play before crowned heads of Europe would arrive with but 35c in his pocket and sleep his first night in New York City on a bench in Union Square. But at the rehearsal next morning, Sousa knew that here was the king of all trombonists. (Quoting Sousa): "I



Sans Breuer

SOUSA AND HIS BAND

Hamburg, Germany May 30, 1900.

*Hamburg
Hferdemarkt No. 27*

This interesting photograph of Sousa and his band as they appeared on tour in Hamburg, Germany in May, 1900 is an historic document. Many of its personnel were then or have become celebrities, all are important to the record of American band music. For your permanent album we give you the complete roster written from memory by Dr. Herbert L. Clarke.

1st Row—Marshall Lufsky, 1st flute; E. Rose, 2nd flute; Jack Norrito, 4th flue and piccolo; D. A. Lyons, 3rd flute; Paul Moheles, 2nd oboe; Jean Devaux, 1st oboe; Colonel Wm. Frederick Hinton, business manager; John Philip Sousa, bandmaster; Arthur Pryor, solo trombone and assistant director; Gus Grosskurth, 2nd trumpet; Pete Nielsen,

1st trumpet; Holly Wilder, Henry Higgins, 1st cornets; Walter B. Rogers, Herbert L. Clarke, solo cornets.

2nd Row—L. A. Engberg, Ed. E. Locke, Hal Nelson, Ettore Pomo, 3rd clarinets; Emil G. Preiss, Pasquale Marchesi, Charles Otto, Thomas A. Hughes, 2nd clarinets; William Somerset, George Kampe, Abe Levi, William Langan, Franz Schutz, 1st clarinets; Louis Christie, Otto Fritzsche, solo clarinets. 3rd Row—Thomas Mills, tympani and bells; John Helleberg, contrabassoon; Henry Thode, 2nd bassoon; Anton LaRue, 1st bassoon; Unknown, Eb clarinet; Joseph Boccavecchia, Unknown, alto clarinets; Carl Schroeder, Unknown, bass clarinets; Stanley Lawton, baritone saxophone; Maxwell David-

son, tenor sax; Louis Knittle, bass sax; Homer W. Dickinson, 2nd, Jean Moremans, 1st, alto saxophones; Franz Hell, 1st fluegelhorn.

4th Row—Luca Del Negro, August Helleberg, Sr., Horace P. Seavey, tubas; Herman C. Conrad, Sousaphone; Ross Chapman, 1st, Mark Lyon, 2nd, trombones; Edward A. Williams, bass trombone; Carl Weinelt, 4th, Philip Lotze, 3rd, William R. Lange, 2nd, Anton Horner, 1st, French horns; Ed. Wardwell, 2nd, Simone Mantia, 1st, euphoniums; Edwin G. Clarke, 2nd fluegelhorn.

Top Row—Chris Chapman, snare-drum and traps; Herman Forster, bass-drum, cymbals.

do not believe there was a man in the world who was Pryor's equal while he was with me."

Pryor played more than 10,000 solos during the 10 years (1893-1903) he was with Sousa. At Omaha, Nebraska, a critic wrote: "Pryor's impeccable execution on the trombone set the prairies on fire; his vibrating pedal tones rattled the windows, killed the

goldfishes, and stunned the canaries all the way out to the packing plant where even the iron gates rumbled."

(Quoting Clarke): "Pryor will never have an equal. When we were together with Sousa I heard him play his solos twice daily for years—hundreds of times—and never heard him miss a note in public. He was PERFECTION in everything he did. His

technic was wonderful—greater than any clarinet player I ever heard. His tone was HUMAN, like a great singer. He was 22 years old when we played together at first, and as great at that age as when he left Sousa in 1903."

Simone Mantia is recognized as the peer of all euphoniumists. One nationally known bandmaster recently stated that Mantia is the greatest wind

instrument player who ever lived: for his skill as a slide trombonist is on a par with his uncanny euphonium mastery. Mantia recently resigned as first trombonist and personnel manager of the "Met" Opera Orchestra. He was with that organization for 37 years (1907-44).

We quote from Mantia's letter dated January 20, 1944: "Many thanks for the clipping of our dear Mr. Sousa. A wonderful man was John Philip Sousa. How well I remember the time that picture (published herein) was taken in Hamburg—and what a wonderful band it was."

For 25 years Mantia was assistant director and premier soloist of Pryor's Band. From 1921 to 1925 he led his own orchestra at the Arcade Pier in Asbury Park, N. J. He has been a member of Goldman's Band, and in 1940 was one of the principal soloists under Captain Eugene LaBarre at the New York World's Fair. The majority of cornetists could not even attempt to play Mantia's original variations. He was "super-duper" in fact.

Our readers by now are familiar with the story of Walter B. Rogers. Anton Horner was the noted French horn soloist of the Philadelphia Symphony Orchestra for many years after he left Sousa. Marshall Lufsky was flute soloist for the old Columbia Gramophone Company. Darius A. Lyons (flute), Louis Christie (clarinet), and Herman Conrad (tuba) played under Rogers' baton while he conducted the old Victor Phonograph Company Orchestra.

Barring the peerless E. A. Lefebvre, Jean Moremans was the greatest alto saxophonist ever heard with Sousa.

"Luke" Del Negro was one of the finest of tuba players. He later played beneath the baton of Erno Rapee at the Capitol Theatre in New York City before the advent of the "talkies." In 1940 he played under LaBarre, but died before the Fair closed. Sousa affirmed that Tom Mills was the finest tympanist he ever heard.

During the early year Sousa carried 2 fluegelhorn players with his band. What a pity that these mellow instruments are almost forgotten nowadays! In 1900 Edwin G. Clarke, brother of Herbert L. and Ernest H., played 2nd fluegelhorn. In later years he acted as Sousa's business manager for several seasons. There is an amusing tale of Frantz Hell, the 1st fluegelhornist of the old Sousa Band, as related in Sousa's book, "Through the Year With Sousa." One morning during an annual tour the bandmaster entered the hotel dining room and was startled to observe Musician Hell striding to an fro in a towering rage. "Why what's the matter, Franz?" asked his leader. "Ach, Mr. Sousa!" cried the incensed artist, "this here newspaper says that if I, Franz Hell, should ever have any children, I ought to name them 'WHAT THE' and 'GO TO'."

Customs which prevailed in Europe at the turn of the century were delightfully different from those of our own land. Band concerts, etc., were given in beautiful parks instead of indoor halls or theatres. Thus we can understand how 25,000 people applauded Arthur Pryor's trombone wizardry to the echo at Leipzig in 1900. Dr. Clarke recalls the lovely gardens of Europe in those far off days when

the world was at peace. We quote from his letter dated February 9, 1944: "The Sousa Band picture taken at Hamburg in 1900 brought back pleasant memories of the first European Tour, also my first trip to foreign countries, and what an education it was for me, even if I criticized lots of things I could not understand at first."

The accompanying "Hamburg" photograph is an extremely rare one, and we are indebted to Mrs. Arthur Pryor, Sr. for her loan of the original picture. Sousa is easily identified by his famous black beard. Arthur Pryor wore a mustache then, and so did Simone Mantia. Colonel William Frederick Hinton, in uniform, but without an instrument, was Sousa's business manager.

The 1900 Sousa Band comprised a total of 59 musicians in addition to Messrs. Sousa and Hinton. The personnel included: 4 flutes; 2 oboes; 2 bassoons; 1 contrabassoon; 1 E-flat clarinet; 7 first clarinets; 4 second clarinets; 4 third clarinets; 2 alto clarinets; 2 bass clarinets; 2 alto sax; 1 tenor sax; 1 baritone sax; 1 bass sax; 4 French horns; 2 solo cornets; 2 first cornets; 2 fluegelhorns; 2 trumpets; 3 trombones; 1 bass trombone; 2 euphoniums; 4 tubas; 3 percussion—total, 59.

It is of interest to note that the original Sousaphone built in 1898 especially for Sousa's Band is seen in the photo, played by Herman Conrad in 1900. Horace P. Seavey, the tuba player directly to Conrad's right, died February 6, 1944, aged 84 years.

In a later issue we shall present "Personal Glimpses of Sousa's Band," and finally a detailed account of the World Tour in 1911.

When the Man on the Podium Produces Results, he gets the Full Support of the Community



The Jackson, Missouri School Band lined up early one morning and posed for this picture in the gymnasium especially for this publication here in *THE SCHOOL MUSICIAN*. LeRoy F. Mason is director of music here in this busy midwestern town and R. O. Hawkins, Supt. of Schools lends his moral support to what he considers one of the most important of the system's educational opportunities.

How We Put Over Our 1944 GRID Pageants

By LeRoy J. Mason

Director of Music, Jackson, Missouri

● OUR MARCHING BAND CONSISTS OF SIXTY-FOUR players plus two very important alternates whose duty it is to take the places of anyone absent from rehearsals or at the time of the performance. With sometimes as little as fifteen to twenty minutes notice these players are expected to be able to go thru an entire routine finding their proper position, playing the music in an acceptable manner and, so far, those selected have always proved worthy of the confidence placed in them.

We march eight abreast and eight deep with three paces between both ranks and files. This makes a square marching unit, and by using three paces to separate the ranks we find that when marching every other rank steps onto the white yard lines at the same time. With this size group and the line-up we use we have experienced no difficulty with body of tone or of unity in playing.

In designating position we employ numbers only: 11, 12, 13 etc. for the first rank; 21, 22, 23 etc. for the second rank and so on. The left digit indicates the rank and the right digit the file. Number 46 for example, is the sixth player in rank four.

Our marching order differs from that of many bands, indeed, that of most bands. It was designed to remedy several weaknesses in the old type marching band and to take advantage of the physical set-up of our playing field and stadium. Our band is arranged so that its instrumentation appears in almost the same order as that of the Concert Band. (Fig. 1.) We place the clarinets in front and half way down the sides with a full sax section to the front and in the center. On each side of these we place the flutes, piccolos and bell lyra, while

just back of these reeds our cornet section appears. Next comes our horn section, to the rear center with the drums and cymbals immediately behind them, while the basses, baritones and trombones are at the rear, arranged so as to make the most of their appearance—especially the sousaphones.

It seems to us that every advantage of seating a concert band in similar position applies equally to this arrangement. The reed section can of course hear every section of the band—those in back cannot always hear the reeds but they can always hear the cornet lead section and with the rhythm section centered and to the rear unity of playing is no problem at all. Our drummers, by the way, have strict instructions to play only loud enough for every member of the band to hear them distinctly and to balance the instrumentation—we want our audience to hear the band, not a group of thundering drums accompanied by the band.

Since our stadium is on only one side of the field we do not have to worry about the band carrying except to the listeners on the one side. This physical aspect was one reason why we switched to the above line-up—when we march down the field we simply do a right or left face—the general position of the instrumentation does not change and we keep it that way as much as possible even when executing the formations. Every person in the audience hears every section of the band at all times. The

brass tone must come thru that of the reeds to reach the ears of the spectators and from my position in front of them day after day I have become convinced that the band sounds far better with this marching order than any I have ever used.

We work on a rehearsal schedule of forty-five minutes per day, five days per week. The first two weeks are spent on Marching Fundamentals, the Forward March, Halt, Left and Right Turns and correcting and helping individual bandmen. Our coach obligingly uses his phy-ed classes to line the field for us early in the second week of school. Let me say here, that we have always striven for the utmost cordiality and good will between the athletic and music departments of our school and found that it certainly pays. Many times while we are rehearsing—and nearly always at the final rehearsal, our coach can be found in the stadium nearby watching the band's performance. He definitely realizes the place of the band at the football game and wants it there and we certainly try to adapt our routines to any plans he suggests and cooperate in every possible way. It pays.

Our first game is usually on the fourth Friday after school begins so at the beginning of the third week we bring out charts which have been prepared long before hand. These charts are prepared on paper eight and one-half by eleven inches. On the master sheet the yard lines from the twenty-five yard line to the twenty-five yard line are drawn one inch apart with the

lower boundary line one-half inch from the bottom. About two and one-eighth inches above this the short lines are added and one and three-fourths inches above these more short lines are added down the center. We place these extra short lines on the actual playing field for extra guide lines. One and three-fourths inches still higher on the master chart we add the short lines for the opposite side of the field.

This gives us three sets of short white lines to use as guides. One may notice immediately that this is not in proportion, but from experience we have learned that any drawing copied on the chart, will, when made on the field, be in proper perspective when viewed from our stadium. We have also learned that in our rather low stadium the formations will look much better if brought forward to the bound-

dary line. There is seldom any need to draw the top boundary line because the formations will not extend that far. Of course it can be added if necessary. This saves us much time by not having to set up figures to test our formations and eliminates a waste of time on the field moving the bandmen so that they will appear to better advantage.

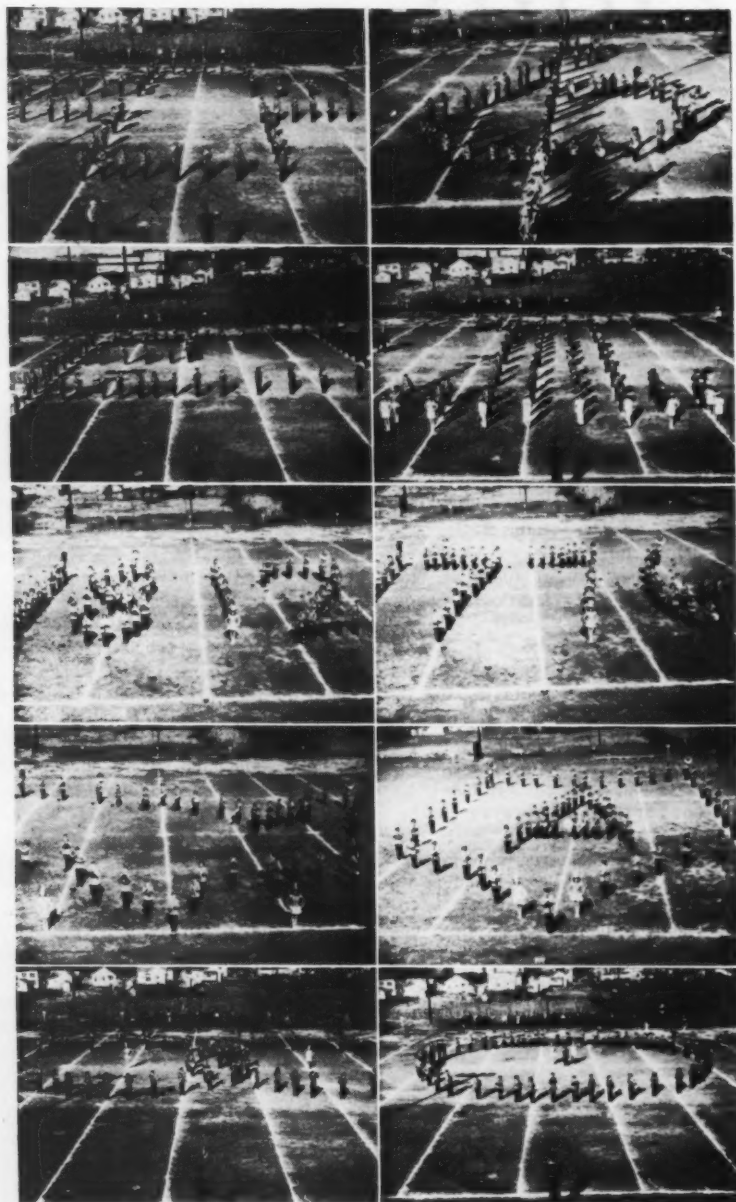
On this master sheet or chart we first mark the original position of the band by a heavy line—with no numbers. The numbers are then placed in the new position they are to take with arrows pointing the general direction of the line of march. They are then run off on our rotary carbon duplicator and are ready for the final step before distribution.

To facilitate the learning of the routine, each chart is marked individually before it is given to the player. A red line is drawn from his original position on the heavy line, showing his direction of march to his new position number which is circled in red. This adds greatly to the director's task but is worth it many, many times over. The drawings of the formations, not the numbers, are placed on the chart in an upside down position—it is in this position that the bandmen see them when they are completed.

The first and second days only the charts are taken on the field—no instruments or music. By use of a PA System we are able to stand in the stadium to direct the use of the charts, and this eliminates a great deal of shouting and resultant hoarseness on the part of the director. Every bandman can understand clearly every direction spoken. (So, alas, can about everyone else in this small town, the director has learned to his embarrassment, because this particular PA system has lots of carrying quality.) We assume first, the position at which we hope to arrive when we march onto the field. As soon as all have located their places they look at the first chart, decide where to go and the route and, at my signal, move to the next formation, all of which is marked plainly on their charts in red. I merely check the spacing and position of those few who are apparently lost. Then we proceed to the next chart etc. We have done as many as fifteen of these in one forty-five minute period, depending, of course, on the difficulty of the formations.

By the second day they have the idea of the maneuver well enough in mind that, by using the charts again, they walk quickly, at my whistle signal, through the entire maneuver. We find that we can generally go through the entire maneuver in this manner at least three or sometimes four times.

(Please Turn to Page 36)



For a high school band not small, not large, the Missouri boys and girls under Director Mason's planning present an exceptionally fine outline of formations on the football field. Here you see reading left to right and down the page (a) a symbol of recognition to the American Red Cross, (b) the familiar but not always so well done treble clef, (c) outline of the American flag, (d) the letter "I" in block formation, (e) 1812, (f) 1776, (g) outline map of the U. S. (H) the letter "A" in shield for the Army Air Corps, (i) circles representing North and South before unit and (j) the merging of the two circles into one emphasizing the union of the North and the South. This show was called by the Director "The American War Review."

Make Your Ideas WORK

Here's One That Made Musical History

● EVEN THE SIMPLEST IDEA MAY LEAD TO FAME AND FORTUNE.

All of us get ideas but few of us capitalize on them. Because ideas are mental images or pictures; conceptions of what ought to be; abstract principles, we are prone to treat them lightly. We are more concerned with actuality, fact, reality, material.

This is the story of an idea that the average young musician, and many older, experienced ones, might have tossed aside as being too trivial and not worth trying. The young concert violinist, and leader who was quick to see its possibilities, rose to fame and fortune in a comparatively short time after putting it to practice. It made his name a household word; he was acclaimed on two continents, by Presidents and Kings, and people everywhere applauded his orchestras.

The idea he was quick to grasp, and make use of netted him several commercial fortunes; resulted in his being the first Maestro of the airwaves; musical conductor of theatre chains, and the popular idol of music lovers all over the world. He was the first to broadcast from an aeroplane over the English channel with his entire band.

In 1925 Paul Specht, leader of a small orchestra, hit on the idea of syncopating the old masterpieces of Brahms, Chopin, Bach, Rubenstein, etc., and arias from operas. Observing that he was musically educated along severely classical lines, Paul noted that the American public demanded amusement of the popular type . . . hence was born his oft-quoted expression, "I will someday give the classics of Bach and Brahms and make them like it."

When he was still unknown, and while playing with his small orchestra in an Indiana town, Paul hit upon the idea that was to make his name known around the globe.

One day his cellist showed him how well he could play a banjo; he strummed the "Melody in F," by Rubenstein, Paul pricked up his ears and shouted, "I've got it!"

They incorporated the idea in their dance numbers and he called it, "Rhythmic Symphonic Syncopation."

The literati, among whom was the

By Lewis Belmore

late George Ade, famous author and playwright, James Whitcomb Riley, Hoosier poet, Harry Houdini, famous Handcuff King of vaudeville fame, and others, went wild over the new kind of music; the college boys in the Indiana town clamored for more. In a short time college boys all over the country took it up and some have since been well-known leaders in their own right. The late Hal Kemp, a protege of Specht, was a notable example.

With this encouragement Paul Specht went to New York with no introduction, but a few hours after his arrival he gave a gratis performance at the famous National Vaudeville Artists Club. The ovation was tremendous and exactly sixteen hours

after his entry in the great metropolis, he was traveling over the great vaudeville circuits. The rest is history. His Columbia phonograph records, and his radio broadcasting performances have been popular all over the world. Came then demands for the Specht type of music from all corners of the world. Unable to play all over the world at the same time and with only his own combination, Paul organized 40 orchestras.

His own orchestra, under his baton, was the only one every to play for 16 consecutive weeks on the stage of the Palace theatre on Broadway. When an orchestra or act played the Palace in those days they had really arrived—it was the tops.

(Please turn to page 21)

Here is Defiance With Its Very Best Smiles



Defiance, Ohio hurries to the curb when these 4 charming majorettes lead the high school band down Main Street. They are left to right: Bonnie Frank, Donnie Meyer, Gretchen Murphy, and Gretchen Weidenhamer. Their 70 piece marching band under the direction of Loren McDonald takes a prominent part in the local athletic events. The girls are skillful twirlers and toss their gleaming shafts 30 feet into the air. Each is trained in drum majoring.

I Dare You To Play It Correctly — The First Time!!!

Here Is My Answer To the Familiar Query

"How Can I Improve My SIGHT Reading"

● **EVEN IN THE BIBLE** there is a strong indication that it was easier to attack a man for some literary misdemeanor or crime than for any other reason: "Would that mine adversary had written a book!" exclaims Job. And it has been said of Socrates that he was the wisest of the wise since he never put his thoughts into print. However, against the weight of all this good counsel I feel constrained to discuss briefly the above question. How often has this problem been submitted to music directors, teachers and fellow instrumentalists? "How can I improve my sight reading?"

It seems to me that the matter of becoming a good sight reader is, from the outset, part of the process of becoming a fine musician, altho there are many capable musicians who deplore the fact that they have weak sight-reading habits.

Poor sight readers are usually those players who haven't learned from their earliest lessons to play through a piece of music **CORRECTLY** the first time over. Repeated false starts in playing a piece make for a careless mind set and consequent shabby performance.

Poor sight readers well rehearsed, often give a creditable performance because they have mechanically established a set of technical habits for a given performance and also, are mentally geared to intelligent alertness at the moment of such performance. Some of this very brand of alertness at the very first reading of a piece would result in good sight reading and eventually make for a richer and more artistic performance governed by mental freedom. **AS YOU THINK, SO WILL YOU PLAY!**

A valuable vitamin for rehearsal

morale to any band and orchestra is the simple, pithy truism: "You have but one chance in the world to play it correctly—the first time! I dare you to get it right—the very first time!" What a challenge to the ensemble as a whole, and more especially to you personally and to your playing partner who shares the same music stand. Check each other. Assist each other. An Utopia? In the realm of speculation? Certainly not! If the spirit of this challenge truly permeates the entire band your director is apt to be overcome from pleasant surprise because of your superlative mass effort. The result is like an eight cylinder car with all cylinders firing at maximum efficiency.

Dr. Paul R. Radosavljevic, one of the most eminent living authorities in the field of Experimental Pedagogy and under whom I had the grateful privilege to study, has a pet saying which at the moment aptly applies to this matter of sight reading: "Windows are not made to look at but to look through." In paraphrase, I say: Music is not made to look at but to look through. Then sight reading becomes relatively simple. The following are but a few specific, concrete suggestions on how to improve sight reading:

Look before you leap! You wouldn't think of walking into a strange house without first looking at the house-number nor would you fire a gun before carefully aiming at your target.

By Dr. Henry Melnik
Director Band & Orchestra
Weequahic Newark, N. J. High School

To begin with, sit or stand so that you can *always see the music*. It should not be necessary (after sounding a "clinker" on the first reading) to move the instrument from playing position, lean forward and simultaneously squint at the music, with a wrinkled brow and an embarrassed demeanor.

See it correctly and play it correctly—the first time.

My 20 Rules

1. Observe the key signature and the tones to be flatted or sharpened throughout.

2. Observe the time signature and the number of beats per measure.

3. Since they are the *life of the tone*, use plenty of breath or bow and you are sure to sustain each tone for its full value. Let each note value play itself out. The habit of nervously rushing on to the next note reminds me of the careless outfielder in a baseball game who begins to throw the ball back before he has actually caught it. Such a practice invariably causes the ball-player to make an error and the musician to make a mistake.

A wise musician once said, "Any fool can play fast, but it takes a good musician to play slowly."

4. Silent and unobtrusive foot-tapping at a fixed tempo is an invaluable aid to sight reading. Some young players nervously speed up the tempo the moment they encounter faster notes. They can develop steady and independent foot-tapping by such simple exer-

cises in concentration as that of walking slowly and talking rapidly, or walking rapidly and talking slowly. Slightly accent the *strong* beats in a measure or the "beat-note" of a group of notes within one beat.

5. Audilize, or *sing over silently* at least the first part of your music before playing it.

6. Briefly, but carefully, look over the entire composition for such traps and hurdles as changes of key or time signatures, D.C., D.S., etc. and be sure to observe repetitions of accidentals in the same measure.

7. Carefully observe changes in dynamics (degree of volume) and nuances (variations in the ebb and flow of momentum).

8. *Strictly* observe *all rest values*. Much faulty sight reading may be traced directly to careless and inaccurate observation of *rest values* which inevitably result in weak or wrong entries of the player who "guesses" or "gets lost."

9. "Play the rests" as carefully as you play the notes.

10. Play rapid notes in groups and accent each beat-note. Finish each group before starting on the next group of rapid notes.

11. Mentally and physically *drag your runs* so that each note is confidently and clearly pronounced rather than diffidently blurred or smeared. Playing a very rapid passage just a trifle slower will result in cleaner articulation and more artistic performance.

In his book, *Band Betterment*, Dr. Edwin Franko Goldman says: "It is generally a good idea to practice all rapid music in a slower tempo at first to insure correctness and precision. If this is achieved from the start, the proper tempo can soon be realized through practice. The best sight readers are those who at first have the patience to read their music slowly and correctly."

12. Look at your music and not at your instrument. If you need to watch your instrument that is an indication that you haven't thoroughly mastered control of it. You should play an easier grade of music until such development is achieved.

13. Avoid the practice of sight reading music difficult beyond your ability to play, for it will result in faltering, disjointed, and negative performance and give you wrong playing habits through which you will only "half-learn" everything.

14. Try to sight read music at about your own level of progress. When you have mastered this then try music of a slightly more advanced grade. Keep this up and you will inevitably acquire confidence; poise, and mature musical

Just as it is much more creditable for a band or orchestra to play easy music well than difficult music poorly, so is it better for the individual to sight read an easy piece perfectly than to stumble through music which is technically in advance of him. It is an excellent practice, for example, at the start of your season, to rehearse your class A or B band or orchestra with class G and even D music and require them to play it perfectly at sight. Once your players acquire confidence and mental freedom then let them enjoy the "growing pains" of reading more advanced music. > > > > >

growth as a sight reader. Continue to read new music at sight even after you become a good sight reader—We don't stop walking after we've learned how.

Just as it is much more creditable for a band or orchestra to play easy music well than difficult music poorly, so it is better for the individual to
(Please turn to page 35)

War Bond Musical Show Becomes Nationwide Hit

Since early Spring the new Treasury War Bond musical show "Figure It Out" has been produced in at least twelve states. In some instances it has been done simply with only 30 or 40 students during an assembly period, while other schools have made it an extravaganza for a full evening's entertainment with a cast of several hundred.

With catchy tunes and amusing dialogue "Figure It Out" dramatizes the high cost of living and how the individual can fight that rise through buying War Bonds and Stamps. Such

songs as "Double Duty Dollar" and "I'm an Inflationary Dollar" give pertinent advice to the audience to save more.

That means that "Figure It Out" serves a double purpose. While it is providing real entertainment, it is bring to the community the philosophy of the nation's War Finance program so that each citizen may "Figure It Out" for himself, and save accordingly.

Information about free materials for staging "Figure It Out" may be obtained from the Education Section, War Finance Division, Washington 25, D. C.

JOHN B. STETSON UNIVERSITY

SCHOOL OF MUSIC

DELAND, FLORIDA



Mr. James C. Harper

My Plan For School Bands Endowment

By James C. Harper

Bandmaster, Lenoir, North Carolina

● **THIS SCHOOL BAND MOVEMENT** in the United States has done more to us than most of us realize. It has reached sources of arousing music enthusiasm which had been undiscovered before, and this war has proved that it did something in the way of military training, at a time when the need for training had not

been generally realized, and thus furnished us with at least a partially trained personnel when that was a scarce article. Its general cultural effect is still percolating underground and so is not yet fully understood or appreciated. However all these things add up to a most valuable contribution.

More than one music lover has pondered on the importance of doing something to insure the permanence of all this work, for it is of a type which requires a long period of continuous operation to lay its own proper foundations and a great deal of preliminary work before the fruits will appear. If school boards decide

If school boards decide in times of depression that music is a "frill" and abolish their music departments and then in times of greater prosperity yield to public pressure and start them again, there will be a resulting loss in money, energy and accomplishment, and too, much of the momentum is used up in starting and stopping. > > > > > > > >

in times of depression that music is a "frill" and abolish their music departments and then in times of greater prosperity yield to public pressure and start them again, there will be a resulting loss in money, energy and accomplishment, and too, much of the momentum is used up in starting and stopping.

One answer to this situation lies in having a band endowment. The income from such an endowment would eventually pay for at least a minimum skeleton organization which would enable the band set-up to keep going on a reduced scale in even the most unfavorable times. There would be a continuity of purpose and objective and a conservation of material and equipment in this way, which is not so certain under the method now in vogue.

Obviously a band endowment is not a thing which comes suddenly and without effort. In fact it is likely to be something which one generation starts and leaves to later generations to complete. The founders will seldom see the fruits of their own vision. However the present active spirits can at least make a beginning and there will be some definite and tangible set-up to which future small additions can be applied as they become available. The interest, even in these days of extremely low interest rates, can be added to the principal and thus a steady growth can be maintained even though it be a slow one.

Many communities now maintain a community foundation to which local corporations and wealthy individuals regularly contribute whatever sum they find to be allowable from their State and Federal taxes, on the theory that the local causes are those they can personally see the fruits of, and in the long run such contributions really cost them nothing since they would be paid out in taxes if not donated in contributions. Where such

an arrangement is in progress, the Foundation could earmark certain income for band endowment or else contribute a quota toward a separate band endowment fund.

Some high school bands have loyal band members who have little actual cash they can contribute to a band endowment but who are willing to take out endowment insurance policies on their own lives made payable to the band's endowment fund. Naturally it will require some years before these insurance policies mature and become available for the use intended, but if the band members and band alumni are faithful in keeping them in force and the premiums paid, they will eventually amount to a good sized sum, and later school generations who continue the same thing will soon be reaping enough benefit from the con-

tributions of the past generations to compensate for any sacrifices they are making toward their own and future band membership. At least this is a type of insurance by which the band member does not have to die to make the benefit effective, although a death would automatically have that result too. The fact that the band members would be young and largely in good health at the time they would consider such a project, would make the insurance idea all the easier.

The administration of such an endowment fund is one of the most important features of it. All effort and sacrifice in laying by a fund would be wasted if it were later lost through foolish investment. The administrator must be both honest and wise. Probably the banks and trust companies who do a fiduciary business are the surest bet. Honesty is their stock in trade and they have a knowledge of the business and investment situation which is second to none in their communities. They do not die, go insane, or convert fiduciary funds to their own use. They are periodically examined by the regular bank examiners and they carry fidelity bonds for their fiduciary trusts.

Certainly the forward-looking music lover has an opportunity in a project of this kind which will not only make two blades of grass grow where only one grew before, but which will do much to prevent the periods of drouth and the blights which come at intervals to public school projects when the taxpayer is in depression or the officials inclined to politics.

This Reedley, Cal. Band Cleaned the Town of Waste Paper



This elementary school band of Reedley, California under the direction of J. Chandler Henderson, collected enough scrap paper in a single drive last school year to print more than 3 issues of *The SCHOOL MUSICIAN*,—24 tons. In addition it played 5 concerts besides the regular formal spring concert held in May. With the proceeds from the paper drive the band purchased a bond to be used later in the purchase of special equipment at the discretion of the official board and the band personnel. Its clarinet ensemble, the only small group in elementary schools in the county, gave 25 performances in nearby towns last year and will play at the Teachers' Institute in Fresno during Thanksgiving vacation.

The Alto and Bass Clarinets

By Thomas C. Stang

Box 6089, Mid-City Station, Washington, D. C.

The question frequently arises as to the number of alto and bass clarinets necessary in order to attain and to maintain a well balanced ensemble. Since there is, and should be a ratio of B-flat clarinets to the lower voiced models, it is fitting that we first consider the minimum and maximum number of B-flat clarinets that should be employed.

There has long been a difference of opinion as to the ratio of clarinets to the total instrumentation. It is impossible to divorce personal opinion and choice in this decision. Existing conditions surrounding a particular ensemble likewise have a bearing on the selection of instrumentation.

The professional ensemble is usually limited by monetary factors, which necessitates the greatest possible utilization of the employed personnel. This usually influences the resulting choice of instrumentation. In the concert band, that is, the ensemble which we have come to know as a concert band, patterned after English bands, and distinctly different from bands on the Continent, clarinets are employed in a higher ratio than in any other type of ensemble, with perhaps the exception of large woodwind ensembles, which are rare.

Concert bands range in size from modest ensembles of thirty odd members to

large organizations of symphonic proportions of upwards of eighty, often even ninety and one hundred instrumentalists. These larger groups frequently, but erroneously, are called symphonic bands. Bands, as known in America, as patterned after English bands remain concert bands, despite their size, and despite the presence of harps, cellos and other instruments heretofore only found in orchestras.

Seventy-five members is a popular instrumentation for large concert bands, though for obvious economic reasons, professional groups rarely exceed fifty-five or sixty players. In a concert band of seventy-five musicians, many agree that one-third, or, at least, twenty-five should be B-flat clarinets. As mentioned previously, this is often a matter of personal choice. Some contend that twenty B-flat clarinets would be adequate, while others favor more than twenty-five. It is far better to have too many than too few B-flat clarinets! The battery of brasses can easily equalize any possible overpower on the part of the reed section. Let us

assume that twenty-four B-flat clarinets are present in a concert band of seventy odd musicians. How many alto and bass clarinets should be employed? No one will dispute the essentiality of one alto and one bass clarinet. Two alto and two bass clarinets would be ideal.

In the smaller type concert band, the problem often arises whether to add an alto or a bass clarinet, or perhaps some other instrument. In a band of thirty, both the alto and the bass clarinet can be safely dispensed with, though such is definitely not advocated. The possible repertoire of a thirty piece band, even when composed of the highest calibre professional musicians is limited. In such a group, other essential instruments will also be absent; hence a narrowed tonal coloring will be at once noticed.

In a slightly larger group, where two flutes, an oboe and a bassoon are present, one should definitely consider the addition of a lower voiced clarinet. Though opinions differ, a trial will usually show the advantage of adding an alto in lieu of a bass clarinet, when it is only possible to add one lower voiced clarinet.

As the ensemble grows in size, so should the reed section. In a group where one finds it possible to add either a bass clarinet, or a second bassoon, a trial will again show the desirability of adding the bass clarinet in place of a second bassoon.

Now let us look at the popular sized band of fifty to sixty musicians, which, as mentioned before, usually is the largest one finds in the professional field, with of course, a few exceptions. In this sized band, one should have as a minimum, three flutes, two oboes, two bassoons, as well as an alto and a bass clarinet.

Conditions, of course, have much to do with such instrumentation selections. The foregoing was based on the assumption that all members of the ensemble are as near equally proficient as humanly possible, or at least, the lowest calibre is beyond any reproach, and does not place any limitation on the ensemble's performance.

Limitations on the part of individual performers, or on the part of sections present problems which sometimes can be alleviated by the addition of a lower voiced clarinet. For example, a weak third clarinet section in a small or medium sized band can be bolstered by the addition of an alto clarinet, to the extent that both the third and alto clarinet parts are similar. The substitution of an alto in the absence of third clarinets, in a smaller group, will fill out the tonal picture. It is necessary, however, to have the alto clarinetist transpose the third clarinet scores.

In the symphony orchestra, the use of the bass clarinet has been clearly defined. The salon, radio studio, theatre pit or special type orchestral ensemble, particularly where special arrangements are used, can well use to advantage the tonal coloring of the alto as well as the bass clarinet. Experiments with these lower voiced clarinets, employing scores adapted and suited to their voices and capabilities will prove not only interesting, but frequently of great value to the ensemble which has, for one reason or another, a limited personnel.

Send your
Alto and Bass Clarinet
Questions Direct to
Mr. Stang



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School Music News

Section of The School Musician

More Music
for Morale

VOL. 16 NO. 3

NOVEMBER, 1944

PAGE 17

School Band Is Big Thing in Musical Life of City

Houlton, Maine—The enrollment of the high school here is usually about 800 students with a teaching faculty of 31 persons for grades including 7 to 12.

The music department includes a variety uniformed band of 40 experienced players; a beginners band of about 35 pieces; an orchestra of 35; and glee clubs.

Bryant C. Bean is Director of Band and Instrumental Music, teaches all band instruments. It is a lively music department and around it revolves the entire cultural life of the school.

Leaves Bandmaster Post for Symphony Orch. Job

Lake Odessa, Michigan—Bertram N. Haigh, who has been conductor of the school band and orchestra here for the past two and a half years, has now left his podium having been called to the Minneapolis Symphony orchestra.

Mr. Haigh was formerly at Michigan State College where he was the brass teacher.

Cash Prize Offered for Musical Psalm Setting

Monmouth, Ill.—Monmouth College is offering a prize of one hundred dollars for a musical setting of the Forty-eighth Psalm. The setting is to be written for congregational singing, in four part harmony and of a specified metrical version. This is the second of ten contests in memory of Dr. J. B. Herbert, organist, composer, and one-time director of music at Monmouth College. Last year Seth Bingham of New York won the prize for his setting of the Eighty-fourth Psalm. The ten winning tunes are to be published in connection with the centennial of the college in 1953.

Any composer is eligible. The judge is Dr. R. G. McCutchan, Emeritus Professor of Music at DePauw University. The contest ends February 28, 1945. For information address Thomas H. Hamilton, Monmouth College, Monmouth, Illinois.

Army Takes Kansas MWCA Man. Successor Chosen

V. M. Meckel, Hays, Kansas, the Kansas state chairman of the Music War Council of America, was inducted into the armed services late in October. Mr. Meckel, who was appointed state director of the MWCA a year ago has carried out many of the Council's objectives in his state and has officially represented the Council on numerous occasions at public presentations of awards for distinguished service to our country through the patriotic and inspiring use of music by school and other musical organizations.

Jasper Cardona, associated in business with Mr. Meckel, has succeeded to the state chairmanship of the Music War Council. Mr. Meckel states that he is looking forward to carrying on the Council's work following his service in the armed forces.

Two Many Harbors

A picture of Alyce Johnson appeared in the September issue of The SCHOOL MUSICIAN on page 41. The information given was that Miss Johnson was from Two Harbors, Michigan, High School. 'Taint So! It should have read Two Harbors, Minnesota, High School.

And we might add: Miss Johnson auditioned at the Juilliard School of Music in New York on September 30th and was granted a scholarship on French Horn in the Graduate School. She is now studying with Mr. Sansone at Juilliard, and is making the most of this wonderful opportunity.

Music Interest Lags as Big Contests Are Dropped

Centerville, S. D.—A decision to revive the tradition of the high school music contest was made by about 16 member schools at a meeting of the South Dakota High School Music association held at the Centerville Auditorium on Wednesday, Oct. 11th. Yankton was selected as the probable host for the 1945 contest next spring.

It was the consensus of opinion that in view of the decided lack of interest which had developed in musical activities in schools since the music contests had been dropped, it would be a good idea to include district music contests in the spring program. None have been held in this district for the last two years.

Mt. Zion Recovers Lost Time "On the Double"

Mt. Zion, Illinois—The Community High School Music Department started off with a "bang", under the new director, J. A. Thompson. Mr. Thompson did not take over until the fourth week of school but the lost four weeks are being made up quickly by all members of the department.

The band at the beginning of the year numbered only twenty-four members. We now have fifty in all and more are starting all along. The boys chorus numbered only twelve to begin with and now has increased to thirty-two members. The girls chorus numbers forty-three members. Out of the two choruses will be formed ensembles and an A capella choir.

The band will play at home basketball games and various other school activities. The first concert will be a Christmas Vesper in December in conjunction with the vocal groups, all under Mr. Thompson's direction. Beginning in January, it is the aim of the music department to launch a series of Victory concerts, in which the selling of War Bonds and Stamps will be a contribution to the Victory program. At least four of these programs will be given.

Just before school is out, as a finale to the school year, the music department will present a Spring Musicales. In this, the band, boys and girls chorus, A capella choir, instrumental and vocal solos and ensembles will participate.

ILLINOIS EDUCATORS IN CLINIC-FESTIVAL ON THE NORTHWESTERN CAMPUS

December 9th

An unusually well organized clinic-festival will be held by the Illinois Music Educators Association on the Northwestern University Campus in Evanston December 9. (The place was at first named as Peoria, but was later changed to Evanston.)

Clinic band, orchestra and choruses will be recruited from schools in the Evanston region to avoid excessive travel. These groups will be used for sight reading and demonstrations by Clarence Sawhill, Nicolai Malko, John W. Beattie, George Howerton, Walter Aschenbrenner, Robert Sheehan and Traugott Rohner. Both high and elementary school music will be used.

Malko, Capt. G. W. Campbell, Capt. Lorraine Watters, Dr. Hazel Nohavec and others will give timely talks on directors' problems. Lunch and dinner will be included in the sessions. An interesting feature will be the "Take It or Leave It" program after the dinner hour, in which the members will have a chance to stump the experts on the program.

The Northwestern University Choir (George Howerton) and the Symphony Orchestra (George Dasch) will perform in the evening.

Irving Tallmadge is president of the Association, and Beulah Zander secretary. Further details will be sent out from the office of the Illinois Music Educator, Raymond N. Carr, editor, Box 334, Glen Ellyn, Ill.

Said

A. Austin Harding
Director of Bands
University of Illinois

In the passing of A. R. McAllister the school band movement suffered the loss of its outstanding figure. It has been said that an institution is the lengthened shadow of a dominant personality. In this instance there are two institutions — the Joliet High School Band and the National School Band Association—but one shadow—that of Archie McAllister. He combined with exceptional musicianship and superb organizing ability those highest qualities of character that were reflected in his students and endeared him to his colleagues. "Mac," as we affectionately knew him, will live on in the cherished memories of a legion of friends of which I was for many years privileged to be one.

CLEVELAND SCHOOL BANDS HONORED

Ray S. Erlandson, Pres. Music War Council of America, Makes Presentation for Outstanding War Services

High school musicians in Cleveland, Ohio, were signally honored by the Music War Council of America, Tuesday, October 17, when Ray S. Erlandson, MWCA president, presented distinguished service citations to the city's 13 high school bands and two special occupational schools in recognition of their participation in over 400 war-time musical activities in support of the home front war effort.

The presentation took place at a mass ceremony in the Cleveland Board of Education auditorium attended by the school principals, band directors and student officers of the bands.

In presenting the awards, Mr. Erlandson praised the musicians for their patriotic spirit and paid personal tribute to Russell V. Morgan, directing supervisor of music, and J. Leon Ruddick, supervisor of instrumental music, for giving every school band an equal opportunity to contribute to the success of Cleveland's city-wide "schools at war" program.

Harry E. Ritchie, assistant superintendent, senior high schools, received the MWCA citation certificates from Mr. Erlandson and stated that the cited bands would receive their awards at special assembly programs at their respective schools.

Like MacArthur

Shenandoah, Iowa—The local high school does not have a marching band as yet, but it has two band directors. When Neal Borden was drafted while music instructor in the Shenandoah schools, he said "I'll be back." And sure enough he is. In the meantime, Dominic J. Costa has been elected to the position, and has been working very diligently in his new job. Looks like "Double or Nothing."

Has 39 New Bandsmen

Lyons, Nebr.—Miss Zogg, the musical director, is exerting every effort to turn out a first class musical organization this year. She has started twenty students on a musical career within the past few weeks, and has nineteen other students in the junior band, making a total of thirty-nine in the musical reserve corps. The band is cooperating whole-heartedly, and big things can be expected in the near future.

Choose! Band or Pigskin

Griswold, Iowa—During the past summer, Mr. Dickey, the music director did not have band practice. Now that school has started again, the members of the band are rehearsing with vim and vigor. The marching band will not march at the football games, because too many of its members are on the football team. However, there will be music at the home games, and also the basketball games.

Windsor, Colo.—The high school music director, Roger Johnson, is also the football coach. As a team, the Windsor Wizards really live up to their name. Here's hoping they put as much energy into their music rehearsals.



Student band officers, directors, and school principals are pictured above on the steps of the Cleveland, Ohio, Board of Education building following awarding of Music War Council citations to the city's 13 high school bands and two special occupational schools.



Music War Council officers and Cleveland educational leaders following citation award ceremony October 17. Left to right:

First row: Ralph A. Katz, Band Leader, Glenville High; Harry E. Ritchie, Asst. Supt., Senior High Schools; Ray S. Erlandson, President, Music War Council of America; E. E. Butterfield, Principal, John Adams; P. M. Watson, Principal, Central High; E. E. Smeltz, Principal, East High; E. J. Bryan, Principal, Lincoln High; Stuart R. Switzer, Band Leader, West High; George Stone, Band Leader, John Hay High. Second row: Clyde H. Seidel, Band Leader, John Marshall High; Wm. L. Moore, Principal, John Hay High; John E. Fintz, Asst. Supt., Special Schools; Arthur T. Carr, Principal, Glenville High; C. C. Tuck, Principal, West Technical High; M. A. Wight, Principal, Outhwaite Special School; Willard Blum, Band Leader, East Technical High; Howard J. Gould, Band Leader, Central Senior High. Third row: Raymond Gerkowski, Band Leader, James F. Rhodes High; Arthur W. Zehetner, Band Leader, Thomas A. Edison Special School; Walter G. LeFavour, Asst. Principal, Thomas A. Edison; Harry F. Clarke, Band Leader, Lincoln High; Earl E. Smith, Band Leader, West Tech. High. (This row ends in the middle of the picture.) Back row: Three visitors (names not known); Russell V. Morgan, Directing Supervisor of Music; Roy D. Wells, Ohio State Chairman, Music War Council of America; D. Ernest Manring, Band Leader, East High School; Earl E. Beach, Band Leader, South High; Howard T. Pearsall, Band Leader, Outhwaite Special School; J. Leon Ruddick, Supervisor of Instrumental Music.

Flash—

Address Your Letters to the School Musician News Room

Tabor, Iowa—The high school band this year is the largest it has been for many years. The band will march at all the home football games, and at least one out of town game.

Alma, Nebr.—The band has added three new twirlers, Meredith Ann Stuhmer, Carolyn Gregory, and Shirley Meyer. They started their fancy stick maneuvers last year, but this is their first year marching with the Senior band. The band is being groomed in formations, and will be showing their stuff at the football games.

Humboldt, Nebr.—Operating a stand during the fair, the Music Mothers club cleared about \$390.00. They will use this sum to carry on their activities in connection with the music department of the local schools.

Avoca, Iowa—Miss Elizabeth Morehardt again directs the Avoca band this year, which now has twenty-eight students. The band is made up of both high school and junior high students. There are still several instruments belonging to the school that are not in use. Hurry up, boys and girls, and take advantage of this opportunity.

Sargent, Nebr.—All football players are excused from the marching band, but Mr. Clifford Bomberger, in charge of the high school music department, still has a mighty fine organization. With Winifred Ralston leading the marching band for her second year, they expect to put on some snappy peppy performances for the home football games.

Bridgewater, S. D.—The Director of the High School band, Miss Birdice Cleland, has been trying out members for organizing various ensembles.

Maywood, Nebr.—A former music instructor in the Maywood School, Sgt. Emil Wahling, wants his local friends to know that he is now stationed at Colorado Springs, Colorado. He has been transferred from Fort Sill, Okla., where he has been since his induction three years ago.

Imperial, Nebr.—Once again the music department of the Chase County high school is off to a busy season. The marching band has a membership of 44, and there are three twirlers, besides a new drum majorette, Mary Ann Dettman. The concert band this year is expected to be much larger than it has been for some time. It will have many experienced as well as new members.

Bayard, Nebr.—As announced by the school board of District 21, the band vacancy in the local schools has been filled by Mr. Leslie Marks of Sheldon, Iowa. Mr. Marks received his undergraduate work at Midland College, Fremont, and is working towards acquiring his Masters degree from Northwestern University, School of Music.

Atlantic, Iowa—The many friends of V. V. Hemphill, director of instrumental music at the high school here, will be glad to hear that he has recovered from a recent illness and has taken up his musical activities once more. Mr. and Mrs. Hemphill have moved here from Ida Grove.

New Band at Quincy, Ill. Enters Second Year



The Notre Dame High School at Quincy, Illinois, is buzzing all over the place this fall as its new school band is being drilled into fine shape for its second year. The picture above shows the band in its first public concert last May 24th. Throughout the winter the band appeared in connection with athletic events. The director of this great new group is Carl Landrum and he is really doing an exceptional job.

Lexington, Nebr.—By earning a definite number of merits, band members can now receive band letters. These merits are gained by special performances, extra practice, and special jobs, such as serving on the band council or managing a section of the band; as well as being a regular band member. On the other hand there are also demerits. So be careful not to lose music, or forget your instrument, or commit other types of carelessness.

Genoa, Nebr.—The music director at the high school, Mr. Kenneth Hawkes, has resigned his position. Mr. Hawkes and his family have moved to McClelland, Iowa, where he will operate his mother-in-law's farm. W. V. Kenner, president of the board of education, stated that the vacancy will be filled as soon as possible, and that both vocal and instrumental music will be continued.

Minden, Nebr.—Calling all instruments! Any person having a musical instrument which he would like to rent, loan, or sell, please get in touch with Mr. Atkison, music director.

Carroll, Iowa—Followed by a talk given by Gordon Gammack, war correspondent, the high school band gave its first concert of the season in the new gymnasium. Under the direction of Mr. Raymond Rutt, the band played popular patriotic airs. The entire audience was asked to rise and sing to the rousing strains of "The Star Spangled Banner."

Lincoln, Nebr.—The high school orchestra has elected new officers, with Gerald Kelley chosen as President. Twenty-four members have been added to the orchestra since the beginning of the semester.

Canton, S. D.—Arrangements have been completed for the high school's newly organized pep band, under the supervision of student director, Elizabeth Grinager, to perform at the football game at Beresford, October 13th. Mr. Richardson is the music director.

Sidney, Nebr.—A program of musical selections was furnished by the Sidney high school band for the Lions Club at the meeting on Wednesday, Oct. 11th. Grant Mathews, school music instructor, was mighty proud of his musicians, and presented each one of them personally.

York, Nebr.—The new supervisor of vocal music in the city schools is Miss Virginia Kent of Cherokee, Iowa. She has the degree bachelor of music in education from the Univ. of Neb. She is versed in both vocal and instrumental music.

Reach to Ninth Grade for New Band Beginners

Glenwood, Ia.—The beginning Band held its first rehearsal the first week in October with fifty-six members present. Mr. Tolman, music director, stated that the band was surpassing even his greatest hopes. The stage of the high school was dwarfed by the large number of band players. The prospects for the future look exceptionally bright, as most of the musicians are not past the ninth grade.

Parents of the new band members are urged by Superintendent Gerald C. Bryan to join the Band Parents Club, to attend the meetings and become band boosters.

Band members were chosen from students who scored above average in recent music aptitude test. Scattered throughout the band are a few experienced players, who act as section leaders and assist beginners to get a good start. With a little time and experience, Glenwood should have one of the finest high school bands in this part of the country.

High School Band Acts as the "Home Town Greeter"

Wahoo, Nebr.—The local high school band is going to rub elbows with celebrities. And they're not the only ones who are excited. Last minute changes in plans allowed Darryl F. Zanuck to arrange to pay the ol' home town a short visit.

Dr. O. H. Person, mayor of Wahoo, completed all arrangements for the informal visit. The Band was to meet Mr. Zanuck's car at the edge of the town, and from there on was to lead an impromptu parade to a platform especially constructed on Linden Street between Fifth and Sixth Streets. Dr. Person said a public address system had been arranged, and that he would introduce Mr. Zanuck, who would be the only speaker.

48 Play Fair Concert

Clarinda, Ia.—The high school band this year is composed of forty-eight instruments. The second week of school, the band played a concert at the Page county fair. It has been marching at football games played at Clarinda. William Mier, the new drum major, replaces Martha Miller, who graduated last spring.

Nebraska Camp

Picture on the Cover

That busy band greeting you from the front cover of this month's issue of *The School Musician* is under the direction of Monte Jean Gaines at the Chadron Park National Band camp, Curtis, Nebraska. The time is one afternoon between August 6th and 13th, 1944.

"Since the war began," writes Val Hill of Alliance, Nebraska, co-director with Roy Peterson of Chadron, "it has been difficult for music educators to find a substitute for the inspirational values of contests and clinics. In the vicinities of Army camps and bases plenty of opportunities have been offered young musicians to perform for service men. In some localities there has been a complete lull in school music motivation.

"Here in western Nebraska the band camp, somewhat new to this section, has proved to be one method at least in which we can keep the band movement in the limelight."

The immediate aims of Chadron Park National Band camp is to provide a musical vacation as well as an opportunity to make new acquaintances and new musical advancement under the most capable instruction available. This, the third year of the Camp's existence, brought directors and students from 29 cities in 6 states: Colorado, Illinois, Nebraska, Iowa, South Dakota, and Texas. The students' enrollment numbered 136. David Bennett, famed composer, arranger, and conductor, of Chicago, was guest conductor.

"We have a further aim," writes Mr. Hill, "as indicated by the word 'National' in the Camp title. We hope soon to expand the Chadron Park camp to a truly national basis. We want it to attract musicians from the entire nation. We want it to be recognized as a national institution."

The originators of the camp, Mr. Peterson and Mr. Hill, present these 6 reasons for the unusual success of their non-profit venture over the past 3 years.

1. An ideal camp site.
2. Choice of camp musical directors.
3. The best possible menus served to bandsters.
4. Strict supervision and plenty of entertainment—in addition to seven hours daily rehearsal.
5. The short duration of eight days.
6. Presentation of three public concerts within the proximity of the camp.

The growth of the camp into national scope was made possible by the Alliance Elks Lodge. \$1,400 was guaranteed to insure that the camp could be maintained for at least two years.

Through the efforts of Director Quinn Lotspeich of Scottsbluff, the Elks Lodge of this city contributed an additional \$400.

With these two lodges setting the pace it is hoped that next year's camp will be on a one hundred per cent scholarship basis.

The staff for the camp of 1945 (Aug. 12 to 19), is composed of the following band directors and teachers: Co-directors Roy Peterson and Val Hill; guest conductor, Clarence Sawhill, acting head of Illinois University Bands.

Board of Directors: Quinn Lotspeich, director municipal band, Scottsbluff; Monte Jean Gaines, director of music, Nebraska School of Agriculture, Curtis,

First Contest Winners of the New School Year

Storm Lake, Iowa—The local high school band marched off with initial honors by winning first division rating in Class "B" in the Marching Band Contest held in Storm Lake on October 14th. First division rating in class "C" was won by the marching band from Albert City High School.

First division rating in solos were as follows:

Baton twirling solo
Jean Livingston, Paullina High School
Zoemary Simpson, Storm Lake High School
Snare drum solo
Dean Simpson, Sutherland High

School
One mallet bell lyre solo
Helen Young, Paullina High School
Rosemary Crowley, Storm Lake High School
Baton solo (honor event)
Bonnie Luft, Sac City High School
Flag waving solo (honor event)
Helen Sheffield, Storm Lake High School
Snare drum solo (honor event)
Bill Hink, Sac City High School
The contest manager was Superintendent A. E. Ruby, Storm Lake, and the judge was Frank Piersol, high school band instructor, West Waterloo.



Some of the local winners in the events at the state marching band contest at Bradford field last week. Left, Lyle Raun who captured a second rating in the snare drum solo competition; center, Zoemary Simpson who won a first rating in the baton twirling event; and at the right is Rosemary Crowley who took a first rating in the one mallet bell lyre contest.

Nebraska; Kenneth Lotspeich, director of instrumental music, Kearney, Nebraska; Bob Noble, director instrumental music, Thermopolis, Wyoming; Helen Horton, harp, organ and piano instructor, Alvin, Texas.

The students are chosen for band scholarships on their musicianship and citizenship. The tuition for 1945 will be \$17.50 for the eight day camp.

Can We Run the Future World? Let Us Think!!

Amid the routine of our various studies and extra curricular activities we high school students are apt to take little time to give careful consideration to local, national and international issues of the present and of the future.

Too often high school students tend to get on the bandwagon. If they take a stand on important issues at all, it is usually the stand taken by the most popular or influential people they come in contact with. Yet it is their duty as well as their privilege to reason things out for themselves and make intelligent decisions about current and future issues.

We are the generation of tomorrow and we will make the history for the world of tomorrow. It must be a better history than that which has been made in the last few years. The present crisis was upon

us before we were old enough to have enough power of thought or influence to do anything about it, but to straighten it out and keep it that way is our responsibility.

Many people, high school students and adults alike, never stop to give a law careful consideration until after it goes into effect. Then they are easily able to see whether it is exerting a good or bad influence. They forget that our government is by the people and that they could have looked into the law and brought about its rejection if they felt it wouldn't be for the public good.

The younger generation must be leaders, not followers. Many of the present high school seniors will be voters after one more national election. With the task of picking leaders and laws that will make our country peaceful and prosperous before them, is it any too soon for them to give considerable thought and take active stands on current issues?—From the *Lincoln, Nebraska, High School Newspaper, ADVOCATE*, John Whitten, Managing Editor.

Stanton, Nebr.—At a recent meeting of the high school band, Jack Baumert was elected Captain, with Marie Ann Collins and James Pollock Lieutenants. The triumphant drum major of the 1944-45 season is Delona McKnight. The marching band expects to play at all home football games.

Make Your Ideas Work

(Begins on page 11)

Among some of his early proteges,—boys who played for him,—who have since attained fame in their own rights, are, Russ Morgan, Ted Weems, Lou Breese, Bob Chester, the late Hal Kemp, Artie Shaw, Charlie Spivak, Hughie Barrett, and others too numerous to mention.

Paul Specht has helped many aspiring young musicians on the road to success. In recent years his time has been entirely devoted to the advancement of the Fine Arts in America. His time, energy and savings have been given generously to furthering the Fine Arts and making it possible for the youth of America to obtain the best musical education without going abroad.

He has authored and sponsored several Fine Arts Bills before Congress; authored a work on Tonocracy; authored the Federal Music Projects plan to aid musicians during the depression, and numerous other plans including an original plan for a "Fine Arts Olympics"—the latter one of the most ambitious plans for a "New Musical America" it has been this writer's good luck to read.

Paul has been grateful for all music has done for him. He dates his ancestry back to pre-Revolutionary war days, and to a long line of virtuosi. The bugler in the famous painting of "Custer's Last Fight"—was the Rev. F. Morehouse Specht. One of his ancestors received the Order of Bath in England for his musical accomplishments. Another, Richard Specht, was a critic.

For the aspiring young musician, and student he has the following advice to offer:

Be Prepared to Make Sacrifices. Be Diplomatic and Courteous. Be Friendly. Be Confident. Be Sober. Be Modest. Be Law-Abiding. Be Discreet. Be Consistent. Be Co-Operative. Be Thorough. Be Reasonable. Be Gentlemen.

In summary, nothing succeeds like success, it hath been said time and time again. To be successful one must, of course, first have the goods, the ambition to succeed, the motive power, so to speak, to push or forge ahead. One cannot succeed on ideas alone, but an original idea backed up by training and experience are an unbeatable combination.

WHEN JOHNNY COMES MARCHING HOME



WE'LL all turn out and cheer — louder than the time Old Siwash won the valley title.

You'll be givin' out with every lung you've got — unless you're blastin' your best in the band that's playin', or unless you're marching with Johnny yourself by then . . .

I'm thinkin' of the one thing that'll let us cheer ad lib — that's the thought of the bonds we bought to give Johnny guns, the paper we collected to hold Johnny's food and plasma, and the letters we wrote to show Johnny we were backin' him up.

(And after the celebration I'm goin' to give a private cheer — there'll be plenty of slick new Elkhart horns with my portrait on them. Hurrah!)

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The Clarinetists Column

By **George E. Wain**
Oberlin Conservatory of Music
Oberlin, Ohio

In the September and October issues of *The SCHOOL MUSICIAN*, this column dwelt upon certain aspects of the clarinet reed and mouthpiece which it is hoped, if carefully read, were of help to many readers. Emphasis in the current issue is to be given to the several interesting questions which have come to me during recent weeks. From time to time the question arises as to the proper way to play the high register. Let us first consider this problem.

How to Play High Notes

Many clarinetists have difficulty in playing in tune in the third register. The instrument is more often blamed for this than it should be. The fault is usually with the player in not employing the right method. Do not pinch the reed to play the high D, E, F, G but push the lip slightly forward by rolling, and form the mouth to pronounce the letter "E". This carefully done and practiced will produce a beautiful round quality in all of these tones.

The explanation of this method is as follows: The air in the mouth is compressed and in motion with the vibrating reed, and as the pitch ascends, vibration of the reed becomes more rapid. The space in the mouth has a great deal to do with control over the reed and this space lends assistance to the reed in vibrating to the higher pitches. The size and shape of the roof of the mouth controls to a great extent the natural tone quality of every player and doubtless explains why some clarinetists have a better tone than others.

In experiments to verify this theory the expert mouthpiece maker, Harry E. O'Brien of Indianapolis, has carried on experiments in playing the clarinet by compressed air through mechanical mouths of different sizes. Those having the large space produced only the lowest notes. Those having extremely small space produced the highest notes. None would play the entire scale without altering the space. When the space was reduced on the large one by compressing, the highest notes were added, thus giving the entire range of the clarinet.

Questions and Answers

In the following lines an attempt will be made to answer the several interesting questions which have been sent in by readers. If the questions pertain to problems common to many readers may I suggest that you follow the advice of my old friend, Staff Sergeant L. Fogelberg, formerly supervisor of instrumental music at DeKalb, Ill., and now director of the excellent 728th MP Battalion Band at Camp River Rouge. Larry said in a recent letter that if a reader will follow through and carry out the suggestions he reads, he will unquestionably improve his playing. Any of you readers who have attended the All-Star Football games at Soldier Field in years past will have heard some of Larry's clever band arrangements which were performed by Glenn C. Balnum's All-Star Band.

Question: Will you tell me how I can raise the pitch of high "C" on a very ex-

pensive clarinet. — *F. J. Z., Vancouver, Washington.*

Answer: The addition of the right hand side lever (B \flat -E \flat) will raise the pitch of "C". Remove the register key and try cleaning the hole. If you find that thumb "F" is flat then surely a good repair man can raise both the "C" and "F" with little trouble. The other possibility of error must lie either in a mouthpiece which is not fitted to the bore of the instrument or the player's embouchure. The player must avoid too much lower lip over the teeth. He must keep his chin firmly down and back to pull the slack from the puffy lip. He must use adequate breath support to lift the tone and at the same time keep an adequate lift on the clarinet with the right hand thumb. Try these things and let me know the result!

Question: My pupil has puffy lips and gets a fuzzy tone in the low register even though he has played for five years. What is the remedy? — *F. J. Z., Vancouver, Washington.*

Answer: Assuming that his mouthpiece facing is correct and that his reed is flexible and free, his trouble must lie in a flabby loose embouchure. The following description of embouchure if carefully followed should be of help. Draw the lower lip tightly against the front of the lower teeth and only slightly over them (leave a small portion of the red part of the lip exposed). This position will eliminate all possibility of an air pocket between the lip and the teeth. The chin must be firmly down and back. Seal the lips around the mouthpiece in a stretched position with the lips pushing inward where they seal-off escaping air. If the reed is not too stiff the fuzziness should disappear.

Question: How would you explain to a high school student just what EXPRESSION should mean to him? — *F. M., Castorland, N. Y.*

Answer: Before attempting to explain to the student the true meaning of "Expression" we must consider its meaning to us in music. In its narrow sense "Expression" is the grammar of music, the observation of the marked gradations as printed on the page. In a broader sense expression includes the commas and periods of the musical paragraph. It includes the mood, spirit, and feeling in the performance of music. It seems to me that the student will observe effective expression through imitation, through the mood and spirit as conveyed by the director's beat, and by the teacher's downright insistence that he understand and

**Mr. Wain is
Willing and Able
to Answer
Your Question on
the Clarinet**

observe each printed marking on the music. Practice and experience are essential.

Question: Is there such a thing as a clarinet repair kit? If so, where can it be obtained?—*L. R. L., Medford, Mass.*

Answer: There was! About five years ago I purchased one which now seems indispensable to me, from the Selmer Co. It contains pliers, screwdriver, spring hook and pusher, alcohol lamp, shellac, pads, corks and springs. Only a few days ago I inquired from Selmer as to the present availability of such kits only to find that they too, are a war casualty. As soon as restrictions are lifted, they assured me, such kits will again be available. A similar reply came from the Lyons Band Instrument of Chicago.

Note: The Clarinetists Column is a monthly feature in *THE SCHOOL MUSICIAN* and Mr. Wain will welcome questions and comments from readers. Address your correspondence direct to Mr. George Wain, Oberlin Conservatory of Music, Oberlin, Ohio.

The Band Director's Correspondence Clinic

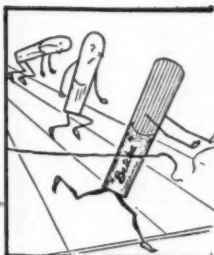
By C. W. Coons,
Supervisor of Music
Paducah, Kentucky

Equipment is probably the biggest headache we will have for the duration outside of the loss of our older boys from school instrumental ensembles. Especially in such times as these when we are called on for important patriotic and general community functions, it is necessary for us to have our equipment in the best possible shape, and to work under the best possible conditions.

How is your band room for acoustics? If you are like most of the school bands in the United States, you are in an ordinary classroom from which seats may or may not have been removed, or you are in the gymnasium or on a stage. In any of these cases, you need some kind of acoustical treatment for your practice place. Pulling the main curtains will help a stage; the use of stage cycloramic curtains will convert most stages into a very acceptable practice place. Up and down reverberation may be killed by stretching burlap across the ceiling on wires or from a frame. When a cloth material is put against the walls or across the ceiling, be sure to leave a dead air space of three inches or more between it and the walls; this prevents any sound which may get through the material from reflecting back into the room as it is caught on the other side of the curtain on the rebound.

(Continued on Following Page)

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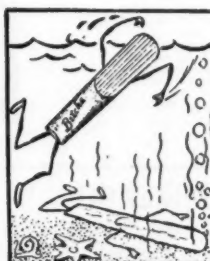
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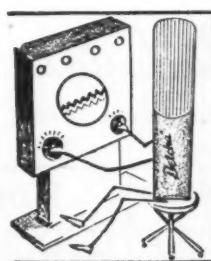
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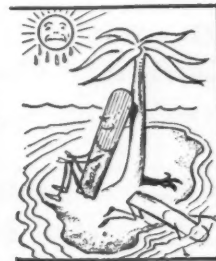
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(Begins on Preceding Page)

Stove bolts or wing nuts have saved many a rack from the scrap heap. Enough rivets of the open-nose type can be bought for a dime to keep stands and other metal equipment in repair for a number of years.

Don't wait to get special gut to repair French horn valves. Ordinary strong fishing line is in many ways superior to the gut usually used, and is invariably available.

Much music gets into and stays in disrepair because we can't get the "right kind" of mending tape. The ordinary brown stickum paper used for closing shipping cartons is readily available, and is quite usable when cut into proper size strips.

Your general up-keep kit should contain penetrating oil, valve oil, slide oil, and some type of household oil which does not gum when subjected to water. The first oil is used to pull obdurate slides; it should be put on the sticking slide the day before you plan to work on it; then with a length of stout cord or a canvas strip the slide will usually respond to adroit jerking. After the slide is once pulled, it should be cleaned with hot water and soap and covered with the household oil.

Pads are unobtainable in some sections of the country and it seems a shame to send an instrument off for the length of time it takes for a busy repairman to get to them, when a round piece of stickum paper the size of the pad will usually save same if applied to its face.

Send in your own ideas on emergency repairs to this column.

Drum heads are hard to get, so extreme care must be taken with the ones you have on hand. The slightest rent or puncture must be given immediate attention. The simplest and probably the best way to mend a drum head is to take the drum head off and apply tape to the reverse side. If the break is large put tape on both sides of the hole, using plenty to insure good grip of the adhesive.

We need not be ashamed of using even bent nails to replace broken head-hooks, or anything else that needs mending, at the present time as long as the equipment is made usable thereby.

Many of the breaks in violin, viola, cello, and bass strings come above the nut or below the bridge. A square knot with the ends securely tied will often save both the use and the price of a string, at least until after the concert that night. The knot will of course stretch some but no more than an ordinary new string, and can be treated the same way.

Springs can be replaced in emergencies by paper clips, safety pins (parts of), needles, or rubber bands, although most of the substitutes are about as hard to get as the original springs at the present time. (My personal repair box has a set of parts taken from an old metronome, consisting of small screws and fragments of main springs, and I dip into this box regularly to save the life of an instrument.) A corset stay, properly bent, will replace a valve spring in a large brass instrument.

Drumology

By Andrew V. Scott

315 West 47th Street
New York, N. Y.



Mr. Scott

Question: Can you give me some information about the origin of "The Downfall of Paris?" I have read somewhere that it was one of the famous tunes written by George B. Bruce and Daniel D. Emmett during the Civil War. In "Drumology" you make this statement, "Ca Ira, the earliest of French Revolutionary songs, was employed in an opera entitled 'The Picture of Paris' produced at Covent Garden on December 20, 1790. It later became known as 'The Downfall of Paris' or 'The Fall of Paris.' The tune quickly became popular in England and many copies are found in sheet music and in collections of airs. It is the Regimental March-Past of the West Yorkshire Regiment."

Answer: "Ca Ira" was at first a mere chant of liberty much in vogue with the French workman in 1790. However, like the "Marseillais" and the "Carmagnola" the air became popular. It was played by

the French regimental bands and became adapted more and more to the truculent spirit of the time. The accepted tradition of the adoption of the air as the 14th Regimental Quick-Step is as follows:

During the attack of the Duke of York's troops in the French works covering the entrenched camp at Famars in Flanders on the 23rd of May, 1793, the 14th was at first repulsed by a body of Frenchmen playing the tune, then a recognized national air of the republic. Lieutenant Colonel Wellbore Ellis Doyle, commanding the 14th Regiment, rallied his men and bade the drummers strike up "Ca Ira" saying, "We'll beat them to their own damn tune."

The men responded to their leader; the French were beaten; the battery won; and in the end the camp at Famars taken.

By express order to the Duke, the air was adopted as the Fourteenth Regimental Quick-Step, and as such has been played ever since with two brief exceptions—once at Plymouth when it was thought that the revolutionary character of the tune might give umbrage to some foreign princes; and again when the first battalion tried "God Save the Prince of Wales" for a short while but afterwards reverted to the old tune.

Two poems have been written about the famous regimental march, one called "Quick-Steps." I quote my favorite lines:

"Play the Frenchman's march," he said,
The Chief of the Fourteenth;
"Strike it up—strike loud and clear:
As I stand before you here,
We will prove our mettle soon;
Ere yon pale sun rides at noon.
We'll beat them to their own brave
tune,
We men of the Fourteenth!"
And they play "Ca Ira" yet
In the old Fourteenth,
In memory of the glorious day
When they swept their foes away!
In memory of the right begun
When, beneath the Southern sun,
To the Frenchman's tune they won,
The men of the Fourteenth."

CA IRA



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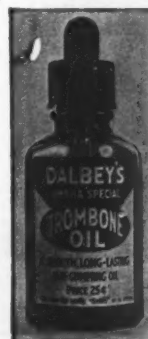
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230 No. Michigan Ave. Chicago 1

Advice to the Cornetist

Expertly Given
by Leonard V. Meretta

Instructor in the School of Music, University
of Michigan, Ann Arbor

Cornet

Question: Do you recommend using a
wet or dry lip on cornet? *E. W. K., Minn.*

Answer: This is a point on which the
"Greats" vary. I know of one outstand-
ing cornetist who told me he plays on a
dry lip. He did not go into detail, but
mentioned that dust bothered his lip (ref-
erring, I suspect, to the fine particles
of dust in the air). On the other hand, I
know of another famous player who
claims that one gains in the way of en-
durance by playing on a wet lip. He
claims that the lips respond with less
effort when they are moist. Also, mouth-
piece placement will be more consistent
on wet lips. I find that I get better re-
sults on slightly moistened lips.

Cornetists, please refer to the baritone
portion of this column for suggestions
and exercises on the development of lip
flexibility.

Baritone

Question: Why is the double bell
euphonium not popular? How can one
cure a throat vibrato on the baritone or
cornet? How can one develop a smooth
slur of an interval of a fifth, or larger,
on the euphonium or baritone? *P. D.,
Untiontown, Pa.*

Answer: I imagine that the double bell
euphonium would be more popular if it
were more practical and less expensive
(mostly the former). The small bell is
primarily used for echo effects, as I men-
tioned in last month's issue, and produces
a tone similar to that of the tenor trom-
bone. The tone quality of this small bell
does not blend too well in the concert
band.

I suggest showing the student how to
produce the vibrato correctly (with the
chin on the baritone and the hand on the
cornet). Give him exercises and easy
solos to develop the vibrato and stop him,
immediately, at any time that he might
use the throat vibrato. Frequent "obser-

* * * * *

TEACHERS! America Needs You

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men need your guidance.
Don't let them down. Stay
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job—that only those with
your special training can do.
There's no other war work
more important—no other
duty more essential!

* * * * *





Mr. Meretta teaches all Brass instruments in the cup mouthpiece group, including trombone, at the University of Michigan School of Music. His advice on cornet may well be studied by all who play the brass valves.

vation," at first, is usually necessary.

To develop lip flexibility, you should begin with the slurring of small intervals; then, as you progress, practice exercises containing larger intervals: thirds, fourths, fifths, sixths, sevenths, and octaves. The following examples can be extended as follows: play the four measures of each exercise, then continue downward, in half-steps, using the same pattern with the added fingerings: first, first and second, second and third, first and third, all three. Use the regular fingerings for exercise F. Play in tune as well as possible. Some of the tones will be out of tune. However, the primary purpose is to develop lip flexibility. The alternate fingerings should be used in individual practice only. Use the syllables "tah-e" and contract the lips slightly for a slur that goes up; use "t-ah" and relax the lips slightly for one that goes down. Don't tackle exercises C, E, F, and G until the others are mastered. Practice slowly. When you are able to play these well at a slow tempo, practice them both slowly and *alla breve* (cut time). Although it is quite obvious, I might mention that I am writing these exercises in both clefs, since there are players who read in just one of accompanying clefs.

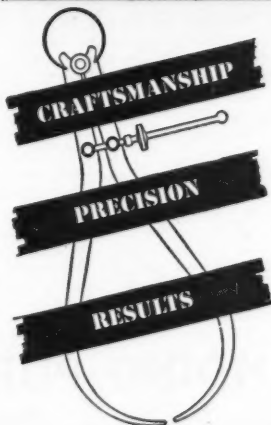
Tuba

Question: In transferring a student from cornet to tuba, is it advisable to let him use cornet fingerings thinking treble clef? Should such a student continue with his study of cornet? What are the advantages of the fourth valve on the tuba and baritone? *H. M. F., Mercer, Pa.*

Answer: Evidently you are referring to the player who transfers to Eb tuba. I suggest that he be taught the notes and fingerings as written in the bass clef. Thus he will be reading and fingering the notes that are written. This procedure may be slower at first, but it will not be long before the transfer student can read as well in the bass as well as the treble clef. The transfer student should not continue with the study of his former instrument. The fourth valve on the tuba and baritone was discussed in last month's issue of this magazine.



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A Wedding Anniversary October 16, 1944.

Dear Friends:

Today Mrs. Fair and I are celebrating our fifteenth wedding anniversary, and a happy progressive fifteen years it has been. True, to the extent that each day has earned for us a shining star of commemoration. Quite naturally the loveliest star of all appeared on the birthday of our baby daughter who recently celebrated her tenth birthday.

Really friends, you should know our little Yvonne Perree. If you did, then you would truly appreciate the rainbow colors of this; the Queen of all our stars. She is beautiful and charming, serious, dramatic and vivacious, but always guided by the spirit of tolerance, kindness, and love for all that is fine and good. Yvonne plays the piano very well and under the supervision of her talented mother has memorized a number of dramatic readings that have made favorable appeal to all who have heard them.

As a family, our greatest joy comes from entertaining in our home, and we always do our utmost to share with them, our own delight,—experienced because of their presence. Upon such occasions Yvonne gains real pleasure from reading for them while her mommy accompanies her at the piano. One of her favorite readings is:

Prayer for a Home

Elizabeth Evelyn Moore Gustav Klemm
Oliver Ditson Co.

"Lord, make our little house a home,
A place where people like to come,
A place where children like to play
And books are part of every day:
Let flowers grow to be our friends,

And lamp-light glow when day-light ends,
If troubles come, as troubles do—
Make this the place to see them through;
Give us not famine, nor yet a feast,—
But bread to share—with man or beast;
And when the day is over-long,
Teach us the strength there is in song!
Let praise be here for one who dares
And failure find here one who cares,
Grant that intolerance find no place,
With friendship here for every race.
All this we ask, and one thing more:
Let love abide within our door!"

That variety is good for the soul, we all know full well. During the course of any entertainment, it is good to go from that which is serious to that which may promote fun and hilarity, and then if you choose, return to the trend of seriousness. AND—

Speaking of variety of entertainment, I recently discovered a little book that is a honey for entertaining "after dinner" guests. This is especially true if there are a number of musicians in your group. It is called

People of Note

Written by Laurence McKinney. Decorated with drawings from the pen of Gluyas Williams and published by E. P. Dutton and Co. Inc., N. Y.

Following are a few quotations from this book.

The Conductor

This Backward Man, this View Obstructor Is known to us as the Conductor. He beats the time with grace and vim And sometimes they keep up with him. But though they're eloquent and snappy Conductors always seem unhappy. Their strange grimaces on the podium

Suggest bicarbonate of sodium
May be, perhaps, the proper diet
To keep their inner fires quiet.
They have to think up countless capers
To keep them in the daily papers
Which help them in financial strictures
Or fit them for the motion pictures.
Conductors worry all the while
That's why they bow, but never smile.

The Flute

First of the woodwinds we salute
The clever rogue who plays the flute
He points his pipe the other way
Fixes his lips and starts to play.
To sound those notes—so chaste, so pure—
He blows across the embouchure
Which give him, pardon the digression,
A strangely squirrel-like expression.
These queer high-handed players know
Another trick—the Piccolo—
Just half as long and twice as shrill
It paralyses ears at will.
(Our artist, I deplore the fact,
Has caught him in the very act.)
The flutist's task is the pursuit
Of toot and nothing but the toot.

This book goes on and on in this same manner, covering all the instruments, including singers and the chorus. The one concerning The Conductor would make a good toast to your music director at some school banquet or other such occasion. Let's have fun, we all need it during these worrisome days.

A Flat Is Flat

Question: Just before school started my daddy brought me a slightly used sterling silver flute from Los Angeles. The instrument is in perfect condition and plays so easily, but the second A flat above the staff is a quarter of a step flat, according

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Arr. by Geo. A. Reeg.

BITS OF OLD TIME HITS No. 5 and 6 combined contains: "Funiculi-Funicula," "Glory, Glory, Hallelujah," "How Dry I Am," "Jingle Bells," "Anvil Chorus," "Anvil Polka," "Orpheus," "You're in the Army Now," "Solomon Levi," "Long, Long Ago," "Tramp, Tramp, Tramp," "Oh, Susanna" and "Jig." Arr. by Louis Panella. Band and orchestra in same key.

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Full band \$2.00. Orch., Small .85. Full \$1.25.



Mr. Fair

to our director. What can be done to remedy this intolerable condition? *L. L. B., Omaha, Nebraska.*

Answer: The flute you have is one of the finest made and you are fortunate to find such an instrument at this time. If you will keep your first finger left UP on that high A flat, I'm betting that your troubles in that regard will disappear. Fingering for that tone is 2-3-4 left and 4 right on D sharp key. This for closed G sharp.

"Terz" Flute

Question: What is meant by the "terz" flute? Also in what keys are the alto and bass flutes? Do these flutes finger the same as the regular C flutes? Where can I get some detailed information regarding these "not so well known" instruments? I realize that space for your column is limited but maybe some information as to length of tubing, size of bore, tapirs, place of embouchure, size, depth, etc. would reach enough of your readers to make it worth your while, should you go into such detail. Anyhow, I'll appreciate any information that you can send me. *R. B., Kansas City, Mo.*

Answer: The terz flute is in the key of E flat, pitched a minor third above the regularly used C flute. It is often used in the band for playing the E flat clarinet parts. I might add that when two or more of these flutes are used in the band, they do much to add to the brilliancy and tonal color of the woodwind section. The alto flute is generally made in the key of G. That is to say that when C is played on the alto flute, it would sound G on the piano. Up to this time there are not many solos written for this flute nor are many orchestral scores made to include it. Eventually this instrument will become more popular. There is little question about that, as it is a very flexible flute with a resonance of tone that would appeal favorably to all. The bass flute is usually built in the key of C, an octave lower than the regular C flute. This flute is made with a curved head-joint in order to make it possible for the player to blow into the embouchure and at the same time reach the keys without too much stretching of the arms. To use two regular C flutes, an alto flute and a bass flute in a quartet makes a beautiful combination. It might be added here that the bass flute is also made to be played in the same po-

sition as the clarinet. In such instance it has the T head-joint with the embouchure on the top side. This instrument is known as the Albasaphone. We should like very much to write detailed descriptions of these instruments but such technique does not appeal to enough of our readers to warrant our taking the space for it. I would suggest that you write two of our better known flute makers who advertise regularly in *THE SCHOOL MUSICIAN*. I'm sure that it will be their pleasure to send you catalogs and other such information as you may desire.

Contest Numbers

Question: Where can we get a list of contest solos for flute and clarinet for next year? *K. L. V., Des Moines, Iowa.*

Answer: The National School Band, Orchestra and Vocal Ass'n, 64 East Jackson Blvd., Chicago, Illinois.

Choosing a Piccolo

Question: I want to surprise our director by appearing with a piccolo just as soon as I can get one so please do not publish my name. However your advice as to what kind of a piccolo, what key, and of what material will be greatly appreciated.

Answer: All right Mr. John Doe of Shangrila, U. S. A., you shall have your answer with no questions asked. If you play the closed G sharp, and you probably do, be sure to get a corresponding piccolo. If for both band and orchestra, and for playing solos with the piano, you should by all means, get the piccolo in C. There are fine piccolos to be had in both wood and silver. Just now, one must be happy to get a good instrument in either. Up to the time of the beginning of the war, sterling silver piccolos were gaining in popularity even among our finest professional players and it is expected that this trend will carry on when such time comes that our manufacturers will again find themselves in a position to continue with their making of new ones.

Flute Ensembles

Question: And now comes a letter from a music supervisor in Texas who wants to surprise his school and community with some fine flute ensembles. He states in part: "This is my banner year for flute players as I have four really good ones. Your advice as to what music is available for two, three and four flute combinations will be a great help to us. May I add please that the information and good advice gained through your and other instrumentalists' columns in *THE SCHOOL MUSICIAN* constitute the best instruction we can get out here during the regular school year. During the summer, many of us can get to the larger cities and there obtain such help as we need, but during the school year, Come on you School Musicians."

Answer: Thank you for your good letter. It is our pleasure to help our readers in any way possible. The following numbers would be our choice:

Bach—arr. by W. F. Rodemann. Sonate for two flutes.

Bach—Gloder Sonate for two flutes (E flat Major).

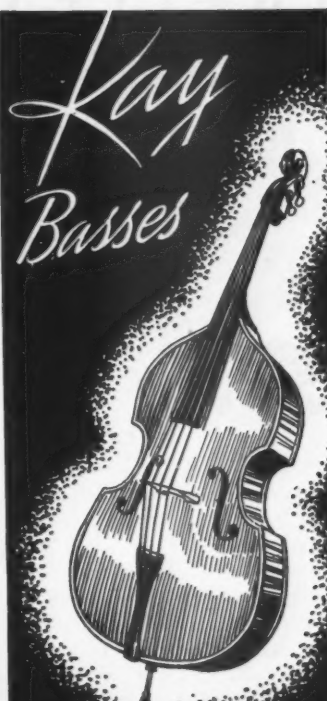
Barrere—Deux Pieces Breves Trois—Three flutes.

De Buer—Flute Fantasie—Two flutes. Same for Three flutes. Piano included.

Demersseman—Fantasie for Two flutes and Piano.

Kuhlau—Any of his Duets, Trios and Quartettes are fine.

Tschalkowsky—Danse of the Reed Flutes. Three flutes and Piano.



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The SCHOOL MUSICIAN

Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr.
Dobbs Ferry, New York, High School

FRENCH HORNS ARE TO BE SCRAPPED IN FAVOR OF MELLOPHONES AND ALTOS! Tough luck, horns, be ready to give up that beautiful French Horn tomorrow and play peck horn instead.

Whose idea is this anyway? Everybody's idea! Directors get angry with our wrong notes, audiences expect only the worst from us, publishers know better than to give us any band parts of importance, and our pals snatch our solos knowing that we can't play them.

On top of this we horn players don't think it matters whether we get the next tone right or not. I guess we asked for it. Just wait till you play Stradella on a mellophone or upright alto,—or Martha, or Semiramide. Isn't there some way we can keep our French Horns?

French Horn is hard to play, everyone says. What's hard about it? Blows easy, doesn't it? Sure thing, but how well do you read music with it? Do you read

musically? That is why the horn is hard to play!

What is harder than reading music on French Horn? Reading music (sight-reading, not rehearsing) in glee club or chorus. There you get a knack of guessing the next tone, and guessing it right. And you get music (not just musical sounds) even when sight-reading.

How do choruses read? Don't they just follow the piano? That's not reading, that's as bad as we horns following the band or the orchestra. A chorus that reads generally has a system, built on scales. Remember those syllables we recited in grade school?

Those syllables are going to save our French Horns for us. We're going to get back our solos, we're going to win our audiences, and please our directors plenty. We're going to really read horn parts. We'll know pretty closely what the next note or group of notes will sound like be-

(Please Turn to Page 32)

I. Chromatics - Samples, in Key of C.

1.

2.

3.

4.

5.

WHEN THE CURTAIN GOES UP



It's going to wear a bright new face—this Post-War World that everyone talks about. Well, one thing is sure—new Martins to help fulfill that promise will be ready when the curtain goes up.

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MARTIN



BAND INSTRUMENT COMPANY

ELKHART, INDIANA

November, 1944

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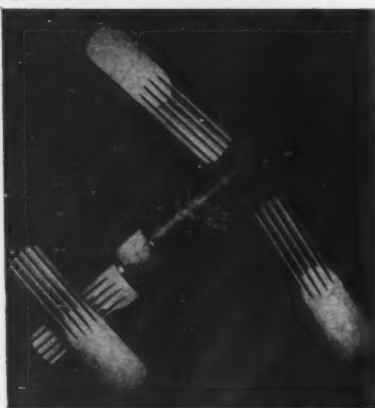
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Lesson 12

WOODWINDS—The entire woodwind family is closely related and compare with the various instruments of the string family. Their purposes, different as they are when used as doubling instruments in a dance orchestra, are used similarly when used in concert, radio, or special dance orchestras. In dance orchestras any of the woodwind family can be used to play melody with the support of any other, in the form of the duet or trio shown in the lesson on violin, or any one can be used to play obligato, florid figurations, countermelodies along with others of the same or different families. These parts are usually cued in the saxophone parts, each instrument doubling one or more others. This kind of arranging is usually done for special combinations, and in commercial arrangements the doubling is usually limited to clarinet for the sax players, the cued parts being transposed and written with reversed stems and in smaller notes to facilitate reading.

FLUTE—the range is from C-24 to C-45. The upper notes B and C are seldom found. The range sounds just as it is read. **PICCOLO** sounds an octave higher. The flute usually plays melody, doubling the violin part in concert orchestra, and frequently is used to play obligato, figuration, florid embellishment and harmony parts with other instruments. See examples 1 and 2.

OBOE—range from Bb-23 to F-41 and sounds as written. The explanation of parts it plays is similar to the flute explanation. **CLARINETS**—general use—the Bb clarinet range is from E-19 to G-42 and sounds one tone lower. See lesson on transposition. Doubled on by saxophone players in dance orchestras and used for melody, figurations and many effects. When carrying harmony parts its use is very similar to the use in concert orchestra, with almost any other instrument. The harmony part may be rhythmic, similar, or in the form of a countermelody with contrasting rhythms or in the form of a figuration either melodically florid or purely rhythmic. It is very effective supporting other melodic instruments in three part arrangements like those shown in 2nd lesson, and blends with any other combination of instruments. Ex. 12-c shows the harmony in the lower line, 12-d-a harmony part combined with a figuration in the lower line, while the upper lines play the melody. See examples 3 and 4.

In 12-e shows a type of figuration which serves two purposes. It adds to the rhythm by contrast to the melody and also harmonizes because of its fullness. Ex. 12-a is another good example of figuration. See example 5.

In the next example we show a melody with a three part harmony written in countermelody style. If the melody were carried by strings the parts shown in the lower line could be played by any combination of woodwind instruments. This melody could also be arranged for three instruments, each carrying a harmony part so that the result would be quite unusual. In small combinations, the melody and the 2nd voice (center one) in the harmony would be most effective. The top voice could be lowered an octave in actual sound, if for example a bass clarinet part were desired. The bass clarinet sounding an octave lower than written. The entire part could effectively be lowered an octave if three clarinets would wish to bring out their lower register. The center voice could be lowered an octave if the open harmony were preferred. In the 2nd meas. the G harmony of the next measure is anticipated on the last beat. This is called "Anticipation". See later lesson. Example 6.

SAXOPHONES—Range is from Bb-23 to F-41, but sounds as follows: Eb alto sounds major 6th lower. After the part is transposed the necessary minor 3rd the part sounds an octave lower than concert key. Bb tenor sounds a 9th lower but after transposing a tone higher, sounds an octave lower than concert key. The 1st Eb alto in dance orchestra usually plays melody, figuration or countermelody. The 2nd sax a Bb tenor plays harmony to the melody, figuration or countermelody and the 3rd sax an Eb alto plays the 2nd harmony part to complete the trio, figuration, countermelody. In special arrangements both the Bb tenor and the 3rd alto

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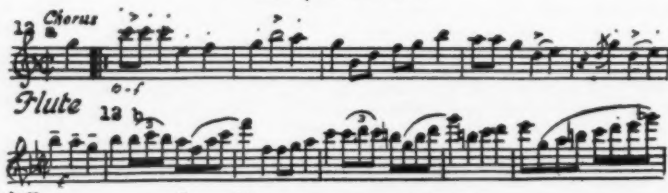
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can carry the melody in support to some other instrument, if such an effect is desired. The next example No. 12-g the melody would be played by (the top line) the 1st alto sax, the voice underneath it by the Bb tenor, and the voice on the separate line by the 3rd Eb sax. These parts are taken from a violin trio, but the usage is the same. The upper line for Eb and Bb saxes can be played as a duet, and the 3rd sax may be added if the orchestra has a 3rd sax. Example 7.

The next example shows the melody with a combination of a figuration and counter-melody. It would be possible to harmonize this part for 3 instruments, if the melody and its support were strong enough. Example 8.

The next example shows a modern figuration which is partly contrapuntal, and can be used either as a counter-melody or as a special chorus and, when harmonized, produced a modern "hot" chorus. Example 9.

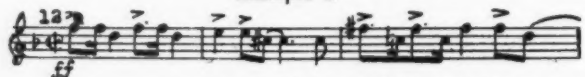
Examples 1 and 2



Examples 3 and 4



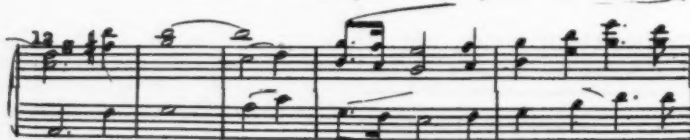
Example 5



Example 6



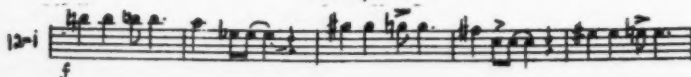
Example 7



Example 8



Example 9



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How Can I Improve My Sight Reading

(Begins on page 12)

sight read an easy piece perfectly than to stumble through music which is technically in advance of him.

It is an excellent practice, for example, at the start of your season, to

rehearse your class A or B band or orchestra with class C and even class D music and require them to play it perfectly at sight. Once your players acquire confidence and mental freedom then let them enjoy the "growing pains" of reading more advanced music.

15. Establish the beat in your mind before starting to play. Keep a constant tempo unless otherwise instructed. Only weak and inexperienced players hurry when the music is easy and generally drag when it gets difficult. Adjust your mind—set as though you were travelling in a car. Don't speed along at 50 miles per hour nor saunter along at 15 miles per hour. If you drive along steadily at 30 miles per hour you are likely to take in the entire panorama. Don't stop—keep going until the finish.

16. As in learning to read a language correctly by phrases and clauses and not word-by-word, learn to read music phrase-wise and not note-by-note. Keep looking ahead to the next phrase.

17. Think about your breathing. Just as you ask yourself, "Am I playing the correct notes?" you should also ask yourself, "Am I taking sufficient breath, inhaling quickly and deeply (except for the oboe) and expelling the air slowly?" Also, "Do I observe the proper breath spans or do I run out of gas in the middle of the highway?"

18. Have your instrument and accessories in perfect condition. Be sure your instrument is functioning at maximum efficiency before you make a single sound with it. Too often, a player defeats his own efforts at good sight reading due to a faulty reed, a lazy spring, a frozen valve, a loose-fitting pad, resorting to the old "split-valve gag", an improperly tensioned bow, frayed strings, a warped bridge, etc., etc., ad absurdum. Pause for an instant to think of why a soldier gives his rifle and bayonet such meticulous and affectionate care. Care for your own instrument as though your very life depended upon it. You never can tell, for it may; either physically or economically.

19. If you play a piece of music wrong the first time, you are likely to play it wrong the second, the fifth, the tenth time and so on. After you have faithfully practiced the music this way fifty or more times you are certain to know it absolutely, thoroughly, and perfectly—wrong. In that case you would have been better off not to have practiced at all.

If you don't play it correctly the
(The rest is on page 38)

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Putting Over Our 1944 Grid Pageants

(Begins on Page 9)

The third and fourth times they look at the chart only when necessary. By the end of the second day they usually know their places but to make sure they don't forget we always go through the formations, with charts only, once more before the last rehearsal. Each student is expected to study his chart other times than at rehearsal and is urged to keep it handy for reference at all times. The other days before the game are spent in drilling with the music until it is as nearly perfect as we can get it.

Another chart is also prepared on a sheet a quarter of the size of the drill sheet and is kept at all times in the music folder. We call this the Music Chart and this chart, together with the marks on the music which I will describe, is the most helpful single item of all to the band's successful execution of these maneuvers. The music chart reads something like this:

"An American War Review"

Sikeston Half

Fight Song to BF to MAP

Girl I Left Behind (1) 1776

Yankee Doodle (3) Liberty Bell

3rd MAP

America (march) (1) 1812

Hail Columbia (2) U. S.

last half 2nd MAP

etc.

This means: At the halftime of the Sikeston game the pageant will be "An American War Review." They arrange their music in the order of the tunes listed on the left while the number in parentheses suggests the number of times to play the music through, and the last word tells the formation to which they go as they play.

On the music itself, and this I insist upon, because it is so important, in the upper right hand corner they write lightly with a pencil these three things: first, the number of times they play the piece of music, second, a crude picture of the formation with their position on it indicated by an x, and, if they change position during the playing of the number, third, indicate, by 3rd map, or last half 2nd map, when, or at what point in the music, they are to start for the position. Until one has tried this he can have no idea of the number of mistakes it will eliminate. With a single glance at the upper right hand corner as they change each sheet of music, every player knows instantly what to do next, where to go, how many times to play the piece and at what point in the music to start to the next formation. The only memory work left to the band then, is to remember the ex-

act position on the field and the line of march to it, and with ten to fifteen formations a pageant, that is a lot for any high school student to remember.

This, then, is the step-by-step method we use in executing our Grid-iron Pageants. Many of the ideas above are used by many directors—a few, I hope, are original. They have saved us a great deal of time and helped us to put on a better show. We know they will work because we use them successfully year after year.

Fig. 1

9	8	9	8	9	8	9
6	6	10	10	10	6	6
6	6	7	10	10	7	6
3	5	5	7	7	5	3
3	5	5	5	5	5	3
11	2	4	4	4	2	11
1	1	1	1	1	1	1
1	1	1	1	1	1	1

DM
DM

Key to Chart:

- 1 Clarinets
- 2 Flutes and piccolos
- 3 Alto and Bass Clar
- 4 Saxaphones
- 5 Cornets
- 6 Trombones
- 7 Horns
- 8 Baritones
- 9 Bases
- 10 Drums and Cymbals
- 11 Bell Lyra

DM Drum Major

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BRAND NEW Kay cello complete with bow and bag, \$75.00. Holton Euphonium, 2 bells 4 valves, \$135.00. Conn BB recording bass horn, silver-plated, \$175.00. Greville military oboe, \$65.00. Conn BB sousaphone, silver-plated \$250.00. Guy Humphrey conservatory oboe, \$175.00. Langens wood clarinet, full Boehm system, \$135.00. Conn clarinet, \$80.00. New Buffet military English horn, Key F. \$125.00. Baritone horns from \$50.00 and up. King French horn, single, \$140.00. Piccolo made by Bettonev, \$65.00. Wunderlich double French horn, \$225.00. Buffet A clarinet, full Boehm system, \$65.00. Martin alto saxophone, \$95.00. Kohler alto clarinet, \$200.00. Selmer Albert system bass clarinet, \$140.00. Schmidt, single French horn, \$165.00. Champion bell front baritone horn, new, \$165.00. Guy Humphrey flute, \$90.00. Olds gold lacquer trombone, \$100.00. King mellophone, \$70.00. String bass, \$115.00. Elkhart simplified conservatory system oboe, new, \$215.00. York mellophone, \$60.00. York baritone saxophone, \$145.00. Alto horns, \$40.00 and up. Trombones, trumpets, cornets from \$45.00 and up. Selmer French trombone, \$135.00. Victory outfit, \$25.00 up. Martin gold lacquer alto saxophone, \$110.00. Elkhart French horn, single, new, \$157.50. Pan American silver-plated Eb bass horn, \$135.00. York USA BB recording bass, silver-plated, new, \$250.00. Artley sterling silver flute, new, \$159.50. Hundreds of instruments available for immediate delivery at bargain school prices. Highest prices paid for instruments. Barbain List on Request. Trades and Exchanges solicited. Meyer's Musical Exchange Co., 454 Michigan, Detroit 26, Michigan.

INSTRUMENTS & REPAIRS (Cont.)

YORK UPRIGHT BB flat bass, \$145. 2 parade drums, \$45—each. 2 trombones, \$115 and \$45. Alto sax, \$95. Mellophone, \$55. Ed Chenette, Shamrock, Texas.

FOR SALE—King sousaphone, BB; Bass drum, 10 x 30; Street drum White, 12 x 16; Concert drum White duco, 8 x 14; Bundy single French horn like new. Late model Olds trombone, bell-front alto, Conn mellophone, Selmer clarinet. King trumpet like new in gladstone case. Deagan xylophone, Deagan marimba, 14 x 30 bass drum, Stanople band cymbals 15 inch. Wire Jazz brushes, Conn baritone King upright E flat bass, 80 bass accordion, 12 bass accordion. What do you need, write us. Free price list. Crestline Music Shop, Crestline, Ohio.

YORK MELLOPHONE—Silver-plate, in F and Eb. Looks and plays like new. Just reconditioned. Sturdy center-opening case. 3-day trial. \$65.00. Denton Rossel, Independence, Kans.

FOR SALE—Pedler wood alto clarinet, \$150.00. Kohler wood clarinet, \$100.00. Conn 4 valve Eb bass, \$125. Martin trumpet, \$75.00. Besson Conservatory system bassoon, \$65.00. Buescher gold lacquer alto saxophone, \$85.00. Martin alto saxophone, \$85.00. Martin gold tenor saxophone, \$150.00. All instruments guaranteed like new. We repair all instruments at lowest cost. Musicians Supply Co., Elkhart, Ind.



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UNIFORMS

FOR SALE—60 maroon and white uniforms. Will sell all or only a few of them. Will send uniform to anyone interested for inspection. A Great Opportunity for a Newly Organized Band! Write: George M. Rucker, Band Director, Bowie, Texas, for fuller description and more details.

SIXTY BLUE band coats, closed military collars, assorted sizes, 60 coats, \$50. Band leaders' suits, \$10. Caps, \$2. Majorette costumes, Shaks, Batons. 24 green silk capes (new), \$48. Others. Full dress (Tailor) suits, \$10. Wallace, 2416 N. Halsted, Chicago.

TUXEDO SUITS, single breasted (like new), all sizes, \$10. Double breasted (cleaned, pressed) best, \$20. Next, \$10. Real Bargains. White double breasted suits, \$15. White coats, \$5. Free Lists. Wallace, 2416 N. Halsted, Chicago.

BAND UNIFORMS—Seventy used uniforms and caps, military style, blue with white trimming, white leather belts. These can be had immediately. Anyone interested please notify Leroy Darling, La Grande, Oregon.

Look over the ads in this issue. You'll find many items of interest. Perhaps you have an extra saxophone you would like to sell or trade for a French horn or trumpet. Take advantage of the opportunity this department offers you.

Tabor, Ia.—Mr. Darrah, Music Director, has started his instrumental music instruction in the grade school. Instruction is four days a week. Twenty students are receiving instruction.

Tripp, S. D.—The Tripp Band, under the direction of Mr. Alvin Rembold is now organized for the coming school year. The band now consists of 39 members, and rehearsals are in full swing.

Sight Reading

(From Page 35)

first, or even the second time, there's not much hope that you will ever play it correctly until you first *unlearn* the wrong way and *relearn* it the right way. What a waste of time and energy and retarded musicianship. After all, we get only one chance at life. This calls to mind the ridiculous but pertinent story of the naive young amateur soloist who, upon finishing the performance of a solo plentifully studded with mistakes, said: "Ladies and Gentlemen, thanks for your applause. That was just a warm-up. Now I will try to play the same solo for you without mistakes."

20. Finally, and to recapitulate:

Strive to play all music correctly the first time. The real but *obvious* secret of successful individual practice or ensemble rehearsal is not how long you practice but *how* you practice.

Earnest and continued application of the foregoing brief ideas should go far to eliminate the vexing question: How can I improve my sight reading?

Since opinions on this subject are legion and we readers are fortunate in being able to offer our various views via The **SCHOOL MUSICIAN**, permit me therefore, in behalf of Mr. Shepherd, the editor, and myself to invite you to express your ideas on how to cultivate good sight reading habits.

M. W. C. A. Citation to Be Presented by E. Walt

Stanton, Nebr.—E. J. Walt, Jr., state chairman of the National Music War Council of America has announced that the local high school band has been cited for its "outstanding contribution" to the war effort. The Stanton band is among the first of 350 in the country to receive such a citation.

The distinguished service citation will be presented to the band and the school by Mr. Walt at a time suitable to the school authorities.

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your country
wants you to
Teach

Teachers, stay on your jobs! America needs you today as never before. Our children must be educated to understand the principles for which we fight or the hard-won peace to come will be meaningless. Those of you who are qualified to teach but are not now doing so, join the ranks of this essential service. The need is urgent!



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